Encyclopaedic Dictionary of Purāṇas

Swami Parmeshwaranand

This Encyclopaedic Dictionary of five volumes is comprehensive information of more than one thousand Puranic themes of all important aspects of the Puranas which play prominent role in Indian religio-cultural, social and philosophical tradition. If there is one of the most important scriptures that has inspired and sustained the Hindu culture over the millennia, it is the Puranas. These scriptures have created, strengthened and preserved a great tradition of spirituality. Neither a schools of religio-philosophical thought nor socio-religious movements of the subsequent period of history of India has remained untouched by their influence.

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Preface

This Encyclopaedic Dictionary of five volumes is comprehensive information of more than Two Thousand Terms of the Puranic themes of all important aspects of the Puranas which play prominent role in Indian religio-cultural, social and philosophical tradition. If there is one of the most important scriptures that has inspired and sustained the Hindu culture over the millennia, it is the Puranas. These scriptures have created, strengthened and preserved a great tradition of spirituality. Neither a school of religio-philosophical thought nor socio-religious movements of the subsequent period of history of India has remained untouched by their influence.

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D

DADHĪCA. (DADHĪCI)

A famous hermit. Mention is made in Mahābhārata, Salya Parva, Chapter 51, Śtanza 83, that this hermit was the son of the great hermit Bhṛgu, and that he was made of the essences of the world, with a huge body.

Dadhīca erected his hermitage on the bank of the river Saravati and began to do penance. The power of penance increased daily. Seeing this Indra was flurried. So he sent the celestial maid Alaṁbuṣā to break the penance of Dadhīca somehow or other. Alaṁbuṣā came to the hermitage of Dadhīca and began to dance and sing. When the hermit saw her he grew lustful and seminal discharge occurred to him. The semon fell in the river Sarasvatī, who became pregnant and in due course gave birth to a child. She took the child to the hermit Dadhīca and told him the story of the child. The hermit was much pleased. He took the child and embraced it and blessed the river Saraswatī thus:

"Brahmā, the gods and the celestial maids will be pleased if your water is offered as oblation."

Dadhīci then said that the child should be named Sārasvata. He also added that when there was a drought continuously for twelve years, Sārasvata would have the power of bring rain. Then Saraswatī took the child to her abode and brought it up.

Once Dadhīci went to the world of the Devas (gods). From there he looked down and saw the earth filled with the Asuras. Indra went to destroy them. But he could not. So he made a search for anything left behind by Dadhīca. He understood that Dadhīca had with him the head of a horse. It was found in a lake in the country of Śaraṇya. With the bones taken from head Indra and Dadhīca destroyed a large number of Asuras. (Ṛgveda, Maṇḍala 1, Anuvāka 13, Sūkta 84).

(Vajra) of Indra was made from a bone. A story occurs in the Mahābhārata, which says that the Diamond-weapon of Indra was made of a bone of Dadhīci. The Asuras went to fight wigh Indra under the leadership of Vṛttrāsura. Indra tried his utmost to kill Vṛttrāsura, but he could not. At last Indra approached Brahmā, who told Indra that if a bone of the hermit, called Dadhīca was obtained it could effectively be used against Vṛtra. Accordingly Indra went with Nara and Narayana to the banks of the river Saraswatī and entered the hermitage and bowed before the shining hermit Dadhīca and informed him of their errand. The hermit replied that

he had no objection in giving his bone to save the gods. Saying thus the hermit discarded his life. Indra took the bone of Dadhīci and made his weapon of Diamond (Vajra) with which he killed Vṛtra and his followers.

DAKṢA

(1) Two Daksas

In most of the Purāṇas references about two Dakses occur. In some Purāṇas both are referred to as one and the same person, whereas in some others both are considered as separate persons, so much so the stories concerning both are interlocked and entangled very often. The fact is that there was only one Dakṣa, whose life was of two stages. The first Dakṣa was killed at the sacrifice of Dakṣa, at which point, ends the first stage, or the first Dakṣa. The second stage was the rebirth of the same Dakṣa. A short biography of Dakṣa including both stages is given below:– Brahmā created by his mind, the seven great hermits, Marici, Aṅgiras, Atri, Pulastya, Vasiṣṭa, Pulaha and Kratu. So these seven hermits are called the Mānasaputras (sons born from mind) of Brahmā. After this, from the anger of Brahmā, Rudra was born, and from his lap Nārada, from his right thumb Dakṣa, from his mind the Sanakas and from his left thumb a daughter named Virani were born.

Vīraṇī nāma tasyā stu
asiknītyāpī sattamā

From this passage which occurs in Kālikā Purāṇa it may be assumed that 'Asiknī' was another name of Virani. Dakṣa did penance in the moutain of Vindhya for a long time. It is mentioned in Bhāgavata, Skandha 8, that Mahaviṣṇu, appeared before Dakṣa and gave him Asikni as his wife.

Several sons were born to Dakṣa by his wife Asikni. The last one was a daughter named Satī who became the wife of Śiva. At this time Dakṣa performed a sacrifice. As he was not invited to that sacrifice, Śiva sent Vīrabhadra and Bhadrakālī and killed Dakṣa. Though the Devas put the head of a goat in place of the lost head and brought Dakṣa to life again, no reference is made about the life of Dakṣa after the sacrifice. Thus, the first stage of the life of Dakṣa ends. (Devī Bhāgavata, Skandha 7).

After this, once the Pracetases (the ten sons of Barhis) were engaged in penance and the earth was not properly cultivated in consequence of which big trees grew up and the whole of the earth was changed into a big forest. The sky was covered with tree tops. It was difficult even for the wind to pass through them and thus the forest thrived for ten thousands years. The pracetases got of the sea after penance and entered the shore. When they saw the big forest they got angry and the ten of them discharged fire and wind from their faces. The wind up-rooted the trees and the fire dried them. Thus almost the whole of the trees were consumed. Then Candra, the King of the medicinal herbs came there and told the Pracetases "Oh, Kings, hold your anger. I will make the trees conclude a treaty with you. The beautiful Marisa who was born to the trees is my foster-daughter. I give her to you as your wife. From half the portion of your minds and half the portion of my mind the great and wise prajāpati Dakṣa is going to take birth in hen womb". The Pracetases controlled their anger and accepted Māriṣa

as their wife, and the words of Somadeva (Candra) and as the son of the ten pracetases the Prajāpati Dakṣa was born. With this the second stage of the life of Dakṣa begins. The important occurrences in the two stages of the life of Dakṣa are given below in their order.

(2) Daksa's Creation of the Prajas or Subjects

Once Brahmā called Dakṣa and ordered him to create Prajās or subjects. Accordingly Dakṣa created the gods, the hermits, the Gandharvas (Demi-gods), the Asuras, the serpents etc. Seeing that the subjects he created were not proliferating as required he thought of creating subjects by coition of male and female; and he begot by his wife Asiknī five thousand sons, and they were called Haryaśvas. They in their turn were about to create subjects when Nārada appeared before them and said "Oh, Haryaśvas, you are mere children and ignorant of the secrets of this world. How do you intend to create subjects? You fools, since you have the power to go up and down and lengthwise and breadthwise, why don't you try to find out the extremities of the earth?" Hearing the words of Nārada, they all ran in different directions and have not returned since. Thus, Dakṣa lost the Haryaśvas. Dakṣa again begot thousand sons by Asiknī and they were called Sabalāvas. Seeing that they also were about to create subjects Nārada scattered them also, by some tricks. The Sabalāsvas who had gone to see the end of the earth have not yet returned.

Dakṣa got angry with Nārada and cursed him thus: "You also, like my children shall wander from place to place all over the earth". From that dry onwards Nārada became a wanderer, without a fixed dwelling place. The wise Prajāpati Dakṣa again begot sixty damsels by Asiknī. Ten of the girls were given to Dharmadeva, thirteen of them to Kasyapa, twenty-seven of them to Soma, and four of them to Ariṣṭanemi. Of the rest two were given to Bāhuputra, two to Aṅgiras and two to the wise Kṛśāśva. The names of the wives of each are given below:

(1) Kasyapa

Aditi, Diti, Danu, Ariṣṭā, Surasā, Khasā, Surabhi, Vinatā, Tāmrā, Krodhavśā, Irā, Kadrū Muni.

(2) Dharmadeva

Arundhatī, Vasu, Yamī, Laṁbā, Bhānu, Marutvatī, Saṅkalpā, Mahūrtā, Sādhyā, Viśvā.

(3) Soma

Aśvāyuk, Bharaṇi, Kṛttikā, Rohiṇī, Mrgaśiras, Tārakam (Ardrā), Punarvasu, Puṣyam, Āśleṣam, Janakam, Phālguni, Uttaraphālgunam, Hastam, Citrā, Svātī, Viśākham, Anurādhā, Jyeṣṭhā, Mūlam, Purvāṣāḍham, Uttarāṣḍham, Śroṇa, Śraviṣṭhā, Pracetas, Purvaproṣṭhapadam, Uttaraproṣṭhapadam, Revatī.

The names of the wives given to Aṅgiras, Ariṣṭanemi, Bāhuputra and Kṛśāśva are not mentioned. Besides these damsels, twenty-four daughters were born to Dakṣa of his wife Prasūti who was the sister of Uttānapāda. Dharmadeva married thirteen of them also, named Sraddhā, Lakṣmī, Dhṛti, Tuṣti, Medhā, Puṣti, Kriyā, Buddhi, Lajjā, Vapus, Śānti, Siddhi, Kīrti. Of the rest, Khyāti was given to Bhṛgu, Satī to Śiva, Saṁbhūti to Marīci, Smṛti to Aṅgiras, Prīti

to Pulastya, Kṣamā to Pulaha, Santati to Kratu, Anasūyā to Atri, Ūrjā to Vasiṣṭa, Svāhā to Agnideva and Svadhā to the Manes. (Viṣṇu, Purāṇa, Aṁśa 1, Chapter 15).

Once Dakṣa performed a sacrifice called Bṛhaspatisavana. To this sacrifice he did not invite his daughter Satī or her husband Śiva. Dakṣa did not invite them because of three reasons according to the Purāṇas.

(1) Once Durvāsas, the son of Atri, went to Jambūnada and meditated with the mantra or spell of 'Māyābīja' and worshipped Jagadambikā (mother of the world) the goddess there. The goddess was much pleased and gave him as a token of her pleasure the garland of flowers she wore from which nectar was oozing. Durvāsas wore it on his head and went to the palace of Dakṣa, the Prajāpati. When he saw such a wonderful garland which was not of this world, he wanted to have it and Durvāsas instantly gave it to Dakṣa. He placed it in a prominent place in his bedroom and enjoying the wonderful fragrance of it he conjugated with his wife, and polluted that pure garland by his lust. Śiva and his wife came to know of this and they scolded Dakṣa, who kept this bitterness in his heart and when the sacrifice was performed, he decided not to invite them. (Devī Bhāgavata, Skandha 7).

(2) Śiva was considered as a polluted man by Dakṣa as he had always been carrying with him the skull of Brahmā and so he thought it wrong on his part of admit his daughter and son-in-law to the sacrificial hall. The story of how Śiva came to have the skull, is given below. In days of old when the whole world was under the single ocean (of the great flood) the sun, the moon, the fire, air everything was destroyed and darkness prevailed. All the vegetations were destroyed. All the emotions and non-emotions disappeared. The Supreme Lord was sleeping for so many thousands of nights together. At the end of the night he assumed the attribute of 'Rajoguṇa' (activity) and got ready to create the universe. From the face of the Supreme Lord and creator of the universes came out Brahmā with five faces. In the same way, Śiva with three eyes and matted hair, and trident and rosary of beads (Elaeo carpus) and with attribute of 'Tamas' (darkness–destruction) also came out. Both Brahmā and Śiva were filled with egoism and both began to quarrel with each other. It was a contest as to who was greater. The contest ended in attack. Śiva plucked off the fifth head of Brahmā, when the same face, flushed with anger, scolded Śiva. The head fell into the hands of Śiva, who could not throw it down as it didn't come off from his hand. Brahmā cursed Śiva and made him polluted. Since Śiva became polluted, his wife Satī also was considered as polluted by Dakṣa. (Vāmana Purāṇa, Chapter 2).

(3) Once the Prajāpatis performed a sacrifice. Brahmā Viṣṇu and Śiva were present there. Dakṣa, who had been invited by the Prajāpatis also was present. When Dakṣa entered the hall his son-in-law Śiva did not rise up. This arrogance of Śiva made Dakṣa angry. Dakṣa made up his mind to take vengeance of Śiva, and performed a sacrifice known as Bṛhaspatisavana. To that sacrifice he did not invite Śiva or Satī.

Hearing that her father was conducting a sacrifice Satī came uninvited. But Dakṣa did not even look at her. SatīDevī whose heart was broken at this treatment made a fire and jumped into it and died. Śiva became furious when he came to know of this. Being overwhelmed with sorrow and anger he beat his mattered this on the ground, from which two monsters, Vīrabhadra and Bhadrakālī, came out. They ran to Dakṣa's sacrificial hall and destroyed

everything they saw, killed everybody, caught hold of Dakṣa and cut off his head. Then they began to create havoc in the whole world. The hermits and sages began to take to flight. Men and animals shivered. Thus, the three worlds began to tremble with fear. The gods approached Śiva with supplication to curb his anger. The gracious Śaṅkara was pleased to recall the monsters. After that everybody requested him to being Dakṣa back to life. But the search made for the head of Dakṣa was futile. At last Brahmā took the head of a goat and jointed it to the headless trunk of Dakṣa. Thus he was brought to life again. (Devī Bhāgavata, Skandha 7).

Candra had married twenty-seven daughters of Dakṣa. But he showed particular attachment of Rohiṇī. The other twenty-six wives could not bear this. They made a complaint to their father Dakṣa. Dakṣa called Candra and advised him to show equal attachment to all his wives and not to show any partiality to anyone. Candra did not gainsay his father-in-law, but he did not make any change in his disposition. After a few days all the daughters except Rohiṇi went to the palace of Dakṣa and told him that they were going to stay with him. This time Dakṣa got angry and called Candra and cursed him to become a sick man (of consumption).

From that day onwards Candra become a patient affected with consumption. All the vegetations in the world began to weakan. It appeared that the world was about to be destroyed. So the gods approached Dakṣa and requested him to show some leniency towards Candra. Dakṣa accordinly called Candra and told him that he would be affected by consumption only for a fornight and after that he would recover gradually. Candara went to Prabhāsa Tīrtha and Saraswatī Tīrtha and dipped in water. He began to recover from that day. It is according to the curse of Dakṣa that Candra (Moon) waxes and wanes.

DAKṢIṆĀ

A daughter, born to Prajāpati Ruci, by his wife Ākūti. The first Manu was Svāyambhuva, the son of Brahmā. He accepted Śatarūpā, his sister who became sinless by penance, as his wife. Śatarūpā gave birth to two sons Priyavrata and Uttanpada, and two daughters, Prasuti and Ākūri. Of these two daughters, Prasuti was given to Prajāpati Dakṣa and Ākūri to Prajāpati Ruci. Ākūri gave birth to twins, a son named Yajña and a daughter named Dakṣiṇā. To Yajña twelve sons were born by Dakṣiṇā. They were a class of Devas (gods) called the Yāmas in the regime of Manu Swayambhava (Viṣṇu Purāṇa, Aṁśa 1, Chapter 7). Now Dakṣiṇā is worshipped as a goddess. The same Dakṣiṇā was reborn in the Colaka under the name Suśīlā. At that time she was a cowherd women and friend of Rādhā. She liked to talk with Sri Kṛṣṇa. One day Rādhā saw her sitting in the lap of Sri Kṛṣṇa, engaged in sexual sports, in a secluded place. When Suśīlā saw that Rādhā and found them out, she became dumbfounded with shame, and sat with bowed head. Sri Kṛṣṇa slowly placed Suśīlā Devī down and instantly vanished. The angry Rādhā cursed Suśīlā to become ashes if ever she entered the Goloka again. Then Rādhā ran about everywhere in search of Sri Kṛṣṇa, but he could not be found.

Immediately after the curse, Suśīlā got down from the Goloka and began to worship Mahālakṣmī with devotion and meditation and very severe fast and vow. After a long time Mahālakṣmī appeared to here and blessed her, and Suśīlā became absorbed in Mahālakṣmī. Since the absorption of Suśīlā Devī, who was the rebirth of DakṣiṇāDevī, in Mahālakṣmī, the sacrifice of the Devas (gods) became fruitless. They were much grieved. They all went to

Brahmā to find a solution. As the matter was serious Brahmā mediated upon Viṣṇu, who became pleased with Brahmā and so save the Devas, he attracted DakṣiṇāDevī from the body of Mahālakṣmī and gave her as a present to Brahmā. Brahmā gave that Devī (goddess) to Yajñapuruṣa (the god of sacrifice) so that the sacrifices of gods might become fruitful. When Yajñapuruṣa saw that supernatural beauty he was overpowered by lust and swooned. The couple spent a hundred divine years in seclusion enjoying the company of each other, as a result of which Devī became pregnant. The pregnancy matured in twelve divine years and she gave birth to a child which was named Phalada. It is this same Phalada, the son of Yajñapuruṣa and Dakṣiṇā who awards fruits to all actions. The learned men say that Yajñapurusa, DakṣiṇāDevī and Phalada divide the fruits of actions among the doers. (Devī Bhāgavata, Skandha 9).

DAKṢAYAJÑAVIDHVAṀSA

The episode of the Dakṣa-yajña-vidhvamisa is a very famous one and has been described in various Purāṇas. Dakṣa is a celebrated Prajapati in the Purāṇas. He had a number of daughters, and it is said that he gave them in marriage to various gods.Thus, he was responsible for the spread of the race, and of the most important Prajāpatis.

Regarding the origin of the Prajāpatis, Viṣṇu Purāṇa has the following account. First of all Brahmā created a number of sons out of his limbs. But these sons failed to prolong or propagate further the cycle of creation. Hence, the very mission of Brahmā was at a standstill. He therefore created once again a group of nine sons, who were called the Manasaputras of Brahmā. Dakṣa was one of them.

Then Brahmā further created some women and gave them in marriage to these sons. Thus, Dakṣa was married to Prasūti, one of the women created by Brahmā. Dakṣa got 24 daughters by the marriage, and out of these daughters, one named Satī was given to Lord Śaṅkara in marriage.

The generally known traditional account of Dakṣa's sacrifice contains the event of Satī's burning her own body on account of the insult of Lord Śaṅkara inflicted by her father.

Now let us examine the account of this famous episode given in different Purāṇas. The Bhāgavata Purāṇa contains the following account for this episode. When Dakṣa was appointed as the chief of the Prajapatis, he got puffed up with pride. He performed a Vājapeya sacrifice, and thereafter he started the arrangement for performing the Bṛhaspatisava and yet another bigger sacrifice. He invited all the Brahmārṣis, Devarsis, Pitṛs and the gods in that sacrifice. Satī saw all of them going to Dakṣa's place in their aerial vehicles. She asked her husband, Lord Śaṅkara, "At present, your father-in-law is performing a great sacrifice. All these gods are going there with their wives. They are my sisters and I also desire to go there."

Anticipating the objection by her husband that one should not go uninvited even to one's father's place, Satī tells him. "One can go to a friend's place, husband's place or to one's father's place even uninvited".

Lord Śaṅkara persuaded Satī to give up the idea of going to her Father's place like that, but she insisted on it, so finally he told her, "If you go disregarding what I say, you will suffer the worst consequences of going uninvited to any place. The insult inflicted by one's own

relations leads one immediately to suicide."

Eventhough Lord Śaṅkara advised Satī not to go to her father's sacrifice, she went there, and there nobody paid respect to her except her sisters and her mother.

Satī saw the sacrifice to be without the portion being allotted to Rudra, she saw a clear intention of her father to insult her husband. She, therefore, taking that to be a gross insult at once got enraged.

On seeing her enraged, the attending *gaṇas* of Lord Śaṅkara became ready for action, but she controlled all of them, and burst out in long sermon to her father. She said, "You do not know the consequences of insulting great persons. You have ventured to oppose Him who has no vengeance towards anyone out of all creatures. He is Śiva, *i.e.*, welfare and well-being incarnate, and you feel jealous of Him. The remanants of ashes, besmearing his body, are put on then heads even by Lord Brahmā and others. I therefore do not desire to keep alive in this body, of which you are the creator, you, who are antagonist of Lord Śiva".

Thereafter she at once sat in the north and slipped into samādhi, at the end of which fire, generated from her own body, consumed the whole of it.

Lord Śaṅkara heard all the bad news from Nārada, and he at once got angry. He produced a very fierce *gaṇa*, Vīrabhadra from his matted hair, and asked him to go to Dakṣa's sacrifice and destroy it, and punish him for his crime. Vīrabhadra at once proceeded on his mission with a big army of *gaṇas*, and reaching there, he stopped the performance of the sacrifice, killed Dakṣa and others who insulted Satī.

Now when we turn to Śiva Purāṇa, we find this episode in very elaborate details. There is a detailed account for the antagonism between Dakṣa and Lord Śaṅkara. In the Satī-Khaṇḍa or Rudra Saṁhitā contained in the Śiva Purāṇa, in the 11th Adhyāya a small episode is given which shows how these two, viz., Dakṣa and Lord Śaṅkara came to be adverse antagonists.

In Prayāga, *i.e.* modern Allahabad, a very big sacrifice was being performed. Lord Śaṅkara came to attend this sacrifice together with his *gaṇas*. All the sages, *siddhas*, gods etc., at once got up and paid their homage to Lord Śiva and kept standing for a while in his honour. At that time, Dakṣa, the over-lord of all the Prajapatis came there, he was also respected by all others except Lord Śaṅkara, who kept on sitting on his exalted seat, and did not rise in honour of Dakṣa. The latter became highly infuriated at this gesture of Lord Śaṅkara and addressed and assembly with pride. He said, "All these gods, demons, Brahmins and sages have saluted me. How is it that this (Lord Śaṅkara) who is wicked, surrounded by ghosts and goblins, residing in the crematory, shameless, does not salute me? He has forsaken all the ceremonial rites: he is surrounded and attended by ghosts and goblins; he is proud, and having no morals."

After saying this to all present there, Dakṣa addressed himself directly to Lord Śaṅkara, "As this Rudra resides in the crematory, and as he is devoid of noble birth, I extreminate him from the sacrificial cult; he will not now be entitled to have his share of sacrifice, alongwith the other deities."

Then a very hot exchange of words followed, between Dakṣa and Nandin, a very famous *gana* of Lord Śaṅkara. They both cursed each other, and Nandin went to the extent of cursing all the Brahmins. Lord Śaṅkara himself, seeing the impropriety of the behaviour of Nandin, persuaded him, and pacified him. Thus this incident ended in permanent feud between Dakṣa

and Lord Śaṅkara.

The account of the sacrifice of Dakṣa is also in elaborate details in the Śiva Purāṇa. Dakṣa, the Yajamāna, invited all the famous sages to participate in his sacrifice. The Purāṇa has also given the statistical information about the sacrifice. Eighthy-eight thousand sages performed the duties of Udgātṛ in that sacrifice. The Adhvaryus were also of the same strength and the Saptarṣis among whom Nārada was there, also recited the Gāthās in that sacrifice.

But in spite of inviting all these sages and dignitaries of his own time, Dakṣa purposely avoided inviting Lord Śaṅkara and his daughter Satī. On seeing this one of the sages, viz. Dadhīci drew Dakṣa's attention to the absence of Lord Śaṅkara. He requested the sacrificer *viz.* Dakṣa to invite Lord Śaṅkara and Satī to his sacrifice. But Dakṣa paid no attention to his request, and on the contrary he asked as to what was the necessity of inviting Lord Śaṅkara when Lord Viṣṇu, Brahmā and several others were already present in his sacrifice?

He further said to Dadhīci, "I gave my daughter to Rudra in marriage, on the advice of Lord Brahmā. But Hara is of low birth, and forsaken by his parents, residing with ghosts and goblins, he is self-conceited, a fool, proud and jealous. He is not a fit person to be invited in such a big sacrifice, and hence I have not invited him. You should not utter such words again. You should all unite and make my sacrifice successful". On hearing this from Dakṣa, Dadhīci said that the sacrifice was no sacrifice as it was carried on in the absence of Lord Śaṅkara, and further told Dakṣa that he would suffer a great destruction by performing such sacrifice. Having said this the sage Dadhīci left that place and went away to his own hermitage.

Similarly other persons who respected Lord Śaṅkara left the sacrifice, they cursed Dakṣa and went away to their respective places.

Dakṣa was rejoiced at this and he asked the remaining sages and gods to make his sacrifice successful.

At that time Satī, the daughter of Dakṣa, was staying at the Gandhamadana mountain with her friends and here husband, Lord Śaṅkara. She saw her sister Rohini, going to attend Dakṣa's sacrifice together with her husband. From Rohini, Vijaya came to know about the great sacrifice of Dakṣa and she consequently repeated everything to her friend Satī. On hearing that Satī was astonished as to why her parents forgot to invite her. She therefore went to Lord Śaṅkara, and asked him. "My father performs a great sacrifice; there is a great festival being celebrated there and all the gods and sages have gathered there. O Lord of gods, why do you not like going to my father's sacrifice? It is the duty of the relatives to go and enjoy the company of their relatives. That is the only way by which the affection among the relatives gets increased. O Lord, you therefore accompany me to the place of sacrifice of my father by all means. I do earnestly entreat you for it."

On hearing this from his wife, Satī, Lord Śaṅkara whose heart had been pierced by the arrows in the form of sarcastic remarks of Dakṣa about him, told her, "O, Devi, your father Dakṣa is very highly jealous of me. All the sages and gods who have joined him in jealousy against me are invited by him. All these fools have gone there to attend your father's sacrifice. Those who go to other's places even without invitation they suffer utter insult which is more than the death. Even Indra suffers humiliation if he goes to somebody else's place like this, what to talk about others? Therefore neither you nor I should go to your fathers sacrifice.

Darling, I say this as a truth to you. A person is not so grieved even by the shafts of arrows, as he is when insulted by his own relatives.

On hearing this from her husband, Satī got enraged and told him "O, Śaṅkara, the Lord of all, had you visited his sacrifice, it would have been successful. But my wicked father has not invited you. I therefore, desired to know everything about his behaviour and his feelings towards you. I want to go just today at the sacrifice of my father. O Lord, please grant me permission for that.

Lord Śaṅkara replied to this in affirmative. He said, "If it is so your going there is quite indispensible. O Good one, you go there at my command."

Then Satī went to her father's sacrifice riding on the bull, and together with sixty thousands gaṇas and Lord Śaṅkara.

Now, this account of Śiva Purāṇa gives more details about the episode, than what Bhāgavata Purāṇa does. First of all it supplies all the details regarding the feud between Lord Śaṅkara and Dakṣa. According to the account in Bhāgavata Purāṇa. Lord Śaṅkara just warns Satī to apprehend the consequences of going uninvited to her father's sacrifice. But the account given in Śiva Purāṇa supplies a more detailed dialogue between Lord Śaṅkara and Satī. Here she gives a more convincing reason for going to her father's sacrifice and Lord Śaṅkara has to readily agree with it. Not only that but he gets the Nandin ready for Satī to ride on and sends a retinue of sixty thousands *gaṇas* to accompany Satī to her father's sacrifice.

Satī went to her father's sacrifice. As soon as she reached the entrance of the sacrificial pandal the got down from the bull and went inside. Her mother and sisters accorded her a warm welcome. But her father, and others who feared him did not pay any attention to her. She saw that all over gods were allotted their share in the sacrifice, excepting Lord Śaṅkara. She got highly enraged at this and asked her father. "Why have you not invited Lord Śaṅkara, who is so handsome, and by whom the whole universe is purified? Lord Śaṅkara is the sacrifice, all the parts of sacrifice, the dadṣiṇā of the sacrifice, he is the creator of the sacrifice, and how is that you perform this sacrifice without him?"

After that Satī asked Lord Viṣṇu, Brahmā and other sages as to how did they choose to attend that sacrifice in which Lord Śaṅkara was not invited at all and finally she tells her father, "One who censures Lord Śaṅkara and one who hears him, both fall in the ball permanently. I therefore leaves off this mortal coil of nine. What is the use of my life, O father, who has been dragged to the position of bearing the condamnation of my Lord? I will give up my body to the fire for consuming it up".

Then what she tells her father is the same as Bhāgavata IV. 5.11-16 with very little change of a word here and there. Thus, Śiva Purāṇa, Rudrasaṁhitā, XIV. 45-53, and Bhāgavata Purāṇa, IV. 5.11-16 are amazingly similar. It appears that either of these Purāṇas is following the other verbatim. But unless and until it is not decided as to which one is the earlier Purāṇa, it is difficult to pronounce any judgement on this problem of the indebtedness of either of them.

Śiva Purāṇa devotes a whole Adhyāya to narrate the Ākāśavāṇī, which occurred after Satī's burning herself, to ashes. Bhāgavata does not have such a separate Adhyāya for this Ākāśavāṇī. Thus, Śiva Purāṇa, Ruḍrasaṁhitā, XVI. 1-37 contains this narration of the

Ākāśavāṇī.

Here in this account gives by the Śiva Purāṇa, the *gaṇas* who escaped from the sacrifice of Dakṣa are described to have taken resort to Lord Śaṅkara to whom they narrate the whole incident and request him to cell Nārada for the verification of the whole account given by them; whereas in the Bhāgavata Purāṇa, it is said that Nārada went to Śaṅkara himself and informed him about the disaster. Thus, Śiva Purāṇa, Rudrasaṁhitā, XVII. 1-14 contains the additional information of the eye witness account of the whole incident supplied by the remaining *gaṇas* to Lord Śaṅkara.

Then Lord Śaṅkara sat there dejected, thinking as to where the soul of his beloved must have gone– (as if he could not know that by his powers). At this juncture Nārada approached him and informed him that Satī was born as the daughter of Himavat and Menā. On hearing this Lord Śaṅkara verified the report of Nārada by entering Dhyāna and got Satīsfied. When the daughter of Himavat got matured, she was again married to Lord Śaṅkara.

It seems that the Padam Purāṇa here summarises the account of Dakṣa-yajna-vidhvamsa episode given at length in other Purāṇas. But at the same there are certain glaring innovations in its account. First of all it has dropped the dialogue between Lord Saṅkara and Satī, before proceeding to her father's sacrifice. Secondly the attitude of Dakṣa seems here to be more improved than what it is in other Purāṇas, like Bhāgavata and Sīva. Here he talks quite affectionately with his daughter, and shows just the uncivilised attire of Lord Saṅkara and his condemnable residence only to be the reasons for not inviting him to the sacrifice. Thereupon Satī gets angry and as if knowing the future events predicts that the sacrifice of her father will be destroyed by Saṅkara and immediately gets herself burnt. This is the third innovation done by this Purāṇa. Moreover it drops the birth of Vīrabhadra, who is described to have inflicted the great disaster in sacrifice of Dakṣa and who killed Dakṣa himself.

In accordance with this curse given by Lord Saṅkara Dakṣa was born as the son of Pracetas and Mārṣa. Similarly Satī was born as Umā at the place of Himalaya and Menā as their daughter. Then she was married to Lord Saṅkara, as the desired in her previous birth. All the sages were also reborn.

When the narration came to this point the sages asked Sūta as to how the horse-sacrifice (Hayamedha) of Dakṣa was disrupted, and how he pleased Lord Saṅkara who was enraged at Dakṣa?

Sūta started the narration again saying, "O best among the Brahmins, Lord Saṅkara was sitting on the peak of Meru, named Jyotiṣka, together with his spouse Umā. The divine couple was worshipped by the famous sages, gods and Yakṣas. At that time Dakṣa started his sacrifice at the foot of the Himalayas, at the place called Gaṇgādvāara. Dakṣa enjoyed the same exalted position as a Prajapati even in this birth. So all the sages and gods became ready to go to attend his sacrifice. All the gods went there with their wives. On seeing all of them present, excepting Lord Saṅkara, the sage Dadhici asked Dakṣa why he did not invite Lord Saṅkara. Dakṣa replied that he had many other Rudras and he did not need Lord Saṅkara for this sacrifice. To this Dadhici replied, "I do not know any god higher than Lord Saṅkara. So this sacrifice of Dakṣa will not be smoothly consumāted." But Dakṣa remained obstinate even after the warning of Dadhici.

On seeing all the gods gone. Umā asked Lord Saṅkara, "O Lod, where these along with Indra have gone?" Lord Saṅkara replied, "A Prajapati named Dakṣa is performing a horse-sacrifice and gods go there. Then Umā asked as to why Lord Saṅkara did not go to the sacrifice of Dakṣa. He replied, "O fortunate one, this is all devised by the gods and therefore there is no share allotted to me in these sacrifices. These gods follow their old routine and do not allot any sacrificial share to me".

On hearing this Umā was pained very much. She desired that anyhow Lord Saṅkara must get his share from the Sacrifice. There was no reason why he should be barred from the share which was commonly accorded to all the gods. Even to this Lord Saṅkaraq replied persuasively and advised Umā not to take the matter so seriously. He explains how various Ṛtvijas in the sacrifice accord him the share willingly by singing his praises. But Umā was not the least Satīsfied at this. She said, "You are not an ordinary god, and still you take solace in such matter like this? "You praise yourself and hide like this from the general gathering of the people at the sacrifice."

Thereupon, Lord Saṅkara in order to convince his beloved wife who was dear to him even more than his own life, created a fierce *gana*, who was known by the name Vīrabhadra. Then in Vāyu Purāṇa, 30.123-136, Sūta describes Vīrabhadra, and in 30.137 Vīrabhadra with his folded hands bowed to Saṅkara, and asked as to what he should do to serve Lord Saṅkara. To which Lord Saṅkara replied by ordering him to devastate the sacrifice of Dakṣa. Bhadrakālī who was also created alongwith Vīrabhadra accompanied him to the sacrifice of Dakṣa in his drastic action.

Sūta then gives an elaborate narration as to how the drastic action was taken, in which Dakṣa lost his life and along him so many others also lost their lives. When they were afflicted to this extent, the remaining persons in the sacrifice asked Vīrabhadra as to who he was. To which Vīrabhadra rudely replied, "I am Vīrabhadra, come here to destroy Dakṣa's sacrifice. I have been created out of the wrath of Lord Rudra; and this is goddess Bhadrakālī, who is generated out of the anger of goddess Umā. If you want to be happy go and make Lord Saṅkara and Umā pleased."

Thereafter Dakṣa alongwith others started praising Lord Saṅkara and Umā. Lord Saṅkara appeared there and being pleased granted him the boon of his sacrifice being completed, and all happiness.

The hymn contained in Vāyu Purāṇa 30. 180-319 is a very highly eulogistic hymn recited by Dakṣa in honour of Lord Saṅkara.

Now, if we examine this elaborate account of Vāyu Purāṇa and compare it with that given in other Purāṇas like Bhāgavata, Sīva and Padma, we find quite remarkable innovations introduced here in the Vāyu Purāṇa. First of all there is no mention of the sacrifice of Dakṣa in the beginning; whereas in other Purāṇas it is stated that Dakṣa had started a sacrifice which was called Bṛhaspatisava, *i.e.* a sacrifice in honous of Bṛhaspati. The Vāyu Purāṇa does refer to a sacrifice of Dakṣa but not during Satī's life, it is performed when Satī is reborn as Umā. According to Vāyu Purāṇa the reason for devastating the sacrifice of Dakṣa is not the death of Satī but the non-acceptance of Rudra's right to sacrificial share only. Here Lord Saṅkara seems to order his *gaṇa* Vīrabhadra to destroy the sacrifice of Dakṣa just only to please him

beloved wife Umā. Satī did give up her life, not because of her father's insulting attitude towards her husband, but because he considered the husbands of the other sisters to be more respectable than Lord Saṅkara. In the account of the Vāyu Purāṇa there is one discrepancy also, which eventhough apparently very slight, is a very striking one. In the process of destroying the sacrifice, it is stated that Dakṣa tried to flee away through aerial route, Vīrabhadra came to know about that, and he caught hold of Dakṣa and cut his head off and immediately after seven *versus* Vīrabhadra is described as talking with Dakṣa himself. Dakṣa is described to have recited a very lengthly hymn is honour of Lord Saṅkara, and he got the required boon also from Him.

It seems that Vīrabhadra's blow must have made Dakṣa faint for a while, say about the time within which Vāyu Purāṇa could progress for 7 stanzas as otherwise Dakṣa's coming to life on his own accord and talking with Vīrabhadra and his reciting the hymn cannot be accounted for.

The name of the sacrifice of Dakṣa is here the Hayamedha, whereas, it is Bṛhaspatisava in others.

But the whole episode, if taken in the historical perspective seems to be a representative of the feud between Āryans and Non-Āryans which resulted into the disaster wrought in the institution of sacrifice which was purely an Āryan mode of worship. This episode also shows that Rudra who is believed by certain scholars to be the celebrated god of the aboriginal tribes got his sanction and acceptance in the Vedic pantheon of gods, and consequently he was accepted as a rightful claimant to the sacrificial share which was up to the time of that incident denied to him.

About the origins of the concept of deity widely worshipped among the aboriginal tribes, only one opinion expressed by Dr Sir R.G. Bhandarkar is sufficient. "He is also represented as wearing a hide (kṛttim vasānaḥ). How the epithet arose it is difficult to say. But, being represented as roaming in forests and other lonely places, the idea of investing him with the skin-clothing of the savage tribes may have suggested itself to a poet. The Niṣādas, a forest tribe, are compared to Rudras, which fact lends support to this view.

The name Rudra has been generalised and many Rudras are spoken of, and a wish is expressed that they may be far away from the singer. Here the signification of the common name appears to be an evil spirit. In another place also the name is generalised, but the signification is much better. The Rudras are called Gaṇas or tribes, and Gaṇapatis or leaders of tribes, workmen, potters, cart-makers, carpenters and Niṣādas or man of forest-tribes. Thus, these followers of handicraft and also the forest tribe of Niṣādas are brought into close connection with Rudra; probably they were his worshippers, or their own peculiar gods were identified with the Āryan Rudra. This last supposition appears very probable, since the group of beings whose Pati or Lord he is, is represented to have been dwelt in or frequented open fields, forests and waste lands, remote from the habitations of civilised men."

Damanakam

The Tātiri tree (Grislea Tomentosa). The ceremony of worshipping this tree is called Damanakārohaṇavidhi. The Grislea tree is supposed to be Bhairava, who had been changed

to a tree by the curse of Sīva. A story to this effect occurs in the Purāṇas.

Bhairava was formed from the anger of Sīva. Bhairava, against the will of Sīva, destroyed the Devas, and so Śiva cursed him and trurned him to a Tātiri tree. It is called Damanaka because Bhairava tried to do 'damana' (restraint of punishment) to the gods.

Bhairava felt sorry at the curve of Śiva. He requested Śiva to withdraw the curve. At last Sīva had pity on him and said that all would worship Damanaka tree. The method of that worship is called Damankārohaṇavidhi. It is given below:

> This tree should be worshipped on the seventh or thirteenth lunar day. The worshipper should go to the tree, with those who recite mantras and spells. After the worship is over the worshipper should say, "O, Tree, which has originated by the power of Hari, you come to my presence. On behalf of Śiva, and by his order, I have to take you home." Saying thus, the tree should be taken home and consecrated in the evening in accordance with the rituals. In the house, the Sun, Śiva and Agni should be evoked and worshipped and then the root of the tree should be planted in the Īśāna (N.E. point) corner of the house and when it is planted, the spell or incantation of Vāmadeva Mantra or Śiromantra should be recited. In the same way the trunk with the branches of the tree is planted on the Northern part. The fallen leaves and flowers should be placed on the eastern side. When the root is planted the following prayer should be uttered:
>
> Āmantritosi deveśa
> Prātaḥ kāle mayā prabho/
> Kartavyastapaso lābhāḥ
> Pūrṇaṁ sarvaṁ tavājñayā.//

After that at dawn he should take bath and with oblations of sweet-smelling flowers, etc. should worship Sīva. This is damanakārohaṇavidhi. (Agni Purāṇa, Chapter 80).

Damayanti

Daughter of Bhīma the King of Vidarbha. The most noble of all the Indian heroines, Damayantī has secured a place in the literatures of almost all the languages in the world. The famous hero Nala is her husband.

During the time of the forest life of the Pāṇḍavas, Arjuna had gone to Kailāsa to do penance before Sīva for getting divine weapons. The rest of the Pāṇḍavas spent the time till the arrival of Arjuna, in sorrow and sadness. They spend miserable days one by one. At that time the hermit Bṛhadaśva visited them. They welcomed the hermit. In the midst of their conversation Dharmaputra told the hermit with tears that he was the most unhappy man in the world. Hearing this the hermit told them the story of Nala, to console the Pāṇḍavas.

The King Bhīma of Vidarbha was childless for a long time. While the king was spending sorrowful days, as he had children, a hermit named Dama reached his palace. The king welcomed the hermit. Seeing the sorrow of the king the hermit blessed the king and the queen, and as a result a daughter named Damayantī and as her brothers three sons Dama, Dānta and Damana were born to them.

During this period a son named Nala was born to Vīrasena the King of Niṣadha. The child was an expert in the game of dice and he would speak only truth. He grew up and

became a youth.

Once the swans which came to the palace of Damayantī from Nala, began to praise Nala. They sang about the glory of Nala. Nala also knew about the beauty and the other good qualities of Damayantī. Thus, they fell in love with each other. Nala also started for Kuṇḍinapurī, the capital city of Vidarbha, to marry Damayantī. The Devas (gods) Indra, Agni, Varuṇa and Yama, having heard of the beauty of Damayanti from Nārada, had gone Kuṇḍinapurī, to take part in the marriage. On the way they met Nala. They were aware of the fact that Damayantī was in love with Nala. So they called Nala and sent him to Damayantī with a message that Damayanti should accept one of the four gods as her husband. By the born of invisibility, given by the gods, Nala entered the room of Damayantī unseen by others and gave the message to Damayantī. But Damayanti did not agree to it. The gods also entered the nuptial hall and took their seats in the shape of four Nalas. Damayantī entered the hall with the nuptial garland in her hands. She saw five Nalas including the real Nala, and prayed to the gods to show her the real Nala her lover. So the Devas assumed their real forms and Damanyanti put the garland on the neck of the real Nala and accepted him as her husband. Being much pleased with the behaviour and character of both Nala and Damayantī, the four gods blessed them. Agni promised to be near Nala whenever he thought of him. Yama said that Nala would always be rightous. Yaruṇa said that Nala would obtain water at the thought of it. Indra blessed him saying that he would get *mokṣa* immediately after the completion of a Yāga. The gods remained till the end of the marriage ceremony and then they departed. Nala and Damayantī lived in Kuṇḍinapurī.

Hearing about the Svayamvara of Damayantī Kali Dvāpara started for Kuṇḍinapurī. On the way they met Indra and the other gods, who were returning from the marriage of Damayantī. They told Kali and Dvāpara that Damayantī. They told Kali and Dvāpara that Damayantī had accepted Nala as her husband. Kali and Dvāpara got angry at this and returned saying that they would destroy the kingdom of Nala. After that Kali waited for a chance to enter the body of Nala. After twelve years, once Nala, after passing urine, without washing his legs performed his evening worship. At that moment Kali entered the body of Nala. With that Nala became bereft of all sense of righteousness and duty, and challenged his younger brother Puṣkara to a game of dice. Puṣkara engaged Nala in the game of dice. Kali stood in the shape of an ox as helper or Nala. Nala lost his kingdom in the game. Seeing that her husband was being defeated continuously, Damayantī sent for the charioteer Vārṣṇeya and sent her son Indrasena and daughter Indrasenā to Kuṇḍinapurī. After leaving the children at Kuṇḍinapurī Vārṣṇeya engaged himself in a travel. After visiting several countries he reached Ayodhyā and became the charioteer of King Ṛtuparṇa.

Puṣkara got the kingdom, wealth and everything that his elder brother, Nala, had possessed. The miserable Nala left everything he had and clad in only one cloth got out of the palace. His wife Damayantī followed him. They stayed outside the city for three days. Puṣkara made a proclamation that if anybody rendered and help to Nala he would be ruthlessly put to death. After that Nala stayed therefor three more days, with only water for food and drink. Then he went to the forest. His wife followed him. They were hungry. Nala saw some golden birds. Nala wanted to catch them for food. So he took his only cloth and spread it on the

ground. The birds took that and flew away. Those birds were the dices used in the game. They were influenced by Kali. The miserable and hungerstricken Nala asked his wife Damayantī to go with the caravan traders who were going to Avanti and save herself. But she did not consent to go away from him.

They spent that night in an inn. They both fell asleep because of weakness. After a time Nala woke up. He thought that his wife would somehow or other get to some country close by and save herself, if he left her there. So he decided to take half of her cloth. How to do it without her knowledge? Thinking so he walked round the inn. He saw a good sword. He took the sword, and cut half of the cloth of Damayantī and leaving her in the inn he went away.

In a short while she woke up and missing her husband she cried aloud and ran here and there in search of him. Then she went into the forest crying. A big snake caught hold of her and began to swallow her. She cried aloud. Hearing the cry, a forester came there. He cut the snake open and saved Damayantī. But when he saw her he became overpowered by libido and tried to make her his wife. She got angry and cursed him and he instantly fell down dead. After this she began to wander in the forest aimlessly, often seeing wild animals and fearing them. At last she got on a rock and sat there and began to wail thinking of Nala.

While she was sitting on the rock wailikng, a caravan of traders came by that way. They had been attacked by a herd of elephants and were running away from them. They saw Damayantī. She told them her story. They brought her to the kingdom of Cedi. She wandered through the country for a while and finally reached the palace of the King Subāhu. Thinking her to be a mad woman the street boys were following her. The queen saw the woman surrounded by street boys and felt pity for her. She sent her maid and brought her to the palace. Without revealing that she was the queen of King Nala, she told everything else to the queen. The queen consoled her and said that she would get her husband back. She invited Damayantī to stay in the palace till she got her husband back. Damayantī replied as follows: "Mother, I shall stay here. But there are certain conditions. I won't eat remains and offals of victuals, I won't make others to wash my legs. I won't talk with men who are not related to me. If anybody hankers after me you must order him to be killed. Brāhmanas may come and see me only in connection with the search for my husband. This is my vow." The queen agreed to her conditions and made her attendant of her daughter Sunandā.

Nala filled with sorrow was walking along the forest when he saw a wild fire. From the midst of the fire somebody was calling Nala by name and crying. When Nala approached the fire, he saw the great and famous serpent Karkoṭaka lying entwined in the flames. Karkoṭaka the King of Nāgas had once deceived Nārada, who then cursed him that he would become stationary in a place like an immovable thing till Nala came and rescued him. From that day onwards, Karkoṭaka was remaining in that forest without moving. Then the forest caught fire. Karkoṭaka being unable to more had to remain in the fire. Nala immediately saved Karkoṭaka from the fire and with that he was absolved from the curve of Nārada. Karkoṭaka asked Nala to walk forward, counting the steps. When Nala counted ten, Karkoṭka bit on the leg of Nala and he became ugly. Then the serpent said to the flurried Nala, "Don't fear. I have made you ugly so that others may not recognize you. Now you are ugly because of my poison. But my poison has affected Kali who is in your body. Because he had harmed you who are blameless,

he had to suffer for it. So long as this poison is in you, nobody will harm you. You must go to Ṛtuparṇa the King of Ayodhyā and tell him that you are Bāhuka a charioteer. You must give Bṛtuparṇa the spell 'Aśvahṛdaya mantra' and get from him the spell 'Akṣahṛdayamantra'. After that you will have reunion with your wife and children. Here are two cloths for you. Whenever you want to get your original form you need only wear them." Saying these words Karkoṭaka gave Nala two divine garments and then disappeared.

Nala started for Ayodhyā. He reached the palace on the tenth day. There he was employed as the horse keeper of Ṛtuparṇa on a pay of hundred pieces of gold. Thus, he stayed there under the name Bāhuka. Vārṣṇeya and Jīvala who were the horse-keepers of Ṛtuparṇa up to that time, were placed under Bāhuka.

Bāhuka used to recite a poem every evening when he returned from him work.

Weavy and worn of hunger and thirst,
That poor women, where might she be?
Serving whom will she be now.
Thinking of the unlucky fool?

Hearing this song of lamentation everyday, once his assistant Jīvala asked Bāhuka, whom he was reciting the poem about. Bāhuka replied: "Once there was a man who was a fool. He got a good wife. For some reason they were separated. The fool is still wandering about weary and sad in search of his wife."

At this time Damayantī was living in the palace of the King of Cedi, as the mild of princess Sunandā. King Bhīma became very sorry not knowing where Nala and Damayantī very sorry not knowing where Nala and Damayantī had gone. He sent men in all directions to search for them. The king proclaimed that those who found them would be awarded thousands cows, lands assigned to Brahmins, and villages. He proclaimed that so many cows would be given even to those who could give any information about them. Hearing this Brāhmaṇas went in all directions and Sudeva, one of them, reached the Kingdom of Cedi. He recognised Damayantī who was like fire inside the cover of smoke. When Damayantī was alone Sudeva approached her and said that he had come from Vidarbha and that he was a friend of Damayantī's brother. Damayantī recognized Sudeva and she cried aloud. Sunandā who saw this scene, told her mother about it. The queen sent for Sudeva and asked him what the matter was. He revealed everything about Damayantī, to the queen. When they heard the story all the women in the harem cried. Then with tears the queen said, "Hear this, Damayantī, your mother and myself are the two daughters of Sudama the King of Daśārṇa. Father gave your mother to Bhīma the King of Vidarbha and me to Vīrabāhu the King of Cedi. I have seen you when you were an infant."

When the King of Cedi knew everything he sent Damayantī in a palanquin to Vidarbha.

Damayantī told her father that she didn't want to live any longer unless Nala was brought to her. Bhīma had been trying hard to find out Nala. One day Parṇāda one of the numerous Brahmins who were engaged in the search for Nala, came to Bhīma and said, "while I was wandering from place to place, I happened to reach the palace of Ṛtuparṇa the King of Ayodhyā. There I made enquiries about Nala the husband of Damayantī, in the presence of the king. But nobody gave me any answer. When I returned Bāhuka the charioteer of Ṛtuparṇa

followed me. An ugly man with short hands, an expert in driving horses, and an excellent cook, he asked me several questions about Damayantī."

When Damayantī heard this she had horripilation. She secretly went to her mother and compelled her to send Sudeva the Brāhmaṇa to Ayodhyā. Her mother consented. She called Sudeva, in the presence of her mother and told him to go to Ayodhya and tell Rtuprna that the second svayaṁvara (marriage) of Damayantī would take place before sunrise next day and that he should come earlier. Sudeva instantly went to Ayodhya.

Ṛtuparṇa, hearing the words of Sudeva, wanted Bāhuka to take him in the chariot to Vidarbha within the period of a day time for the second swayaṁvara of Damayantī. Nala consented with a breaking heart. Immediately they started. Vārṣṇeya also got into the chariot. The chariot flew through the sky with tremendous speed, to Vidharbha. On the way the upper garment of the King fell on the ground. He ordered the chariot to be stopped for taking his upper garment. Nala said that within that winking time the chariot had travelled a Yojana (league) and gloried in his power of driving horses. Then they saw in the forest a Tanni tree (Terminalia bellerica) with fruits. Seeing the Tanni tree the King said, "O Bāhuka, if you are an expert in horse-driving I am an expert in reckoning. I will tell you how many leaves and nuts there are in that Tanni Tree. There are five crores of leaves in both the branches together and two thousand and ninety-five nuts. They stopped the chariot and checked the tree and found the reckoning of the king correct. The king had the knowledge of the art called 'Akṣahṛdaya'. It was with this art this the king calculated the number of leaves in the tree, at one look. Bāhuka drove the chariot with the speed of wind because he had known the art called 'Aśvahṛdaya'. Then and there, Bāhuka taught the king the art of 'Aśvahṛdaya' and the king taught Bāhuka the art of 'Akśahṛdaya'. The moment Nala learned Akśahṛdaya Kali vomitted the poison of Karkoṭka and got out of the body of Nala. Long ago, the mother of Indrasena, a god, had cursed Kali and drove him out. Since then Kali had been living in the body of Nala. As soon as he came out Kali begged Nala for pardon. Nala curbed his anger. But Kali was afraid of Nala. So he made the Tanni tree his abode. Because of that Tanni became detestable.

Ṛtuparṇa, Vārṣṇeya and Bahuke reached Kundinapura in the evening. When the sound of the chariot of Nala reached the ears of Damayantī her heart bumped with joy. The chariot was stopped and Ṛtuparṇa entered the palace. The King Bhīma welcomed Ṛtuparṇa heartily. As there was no sign of any preparation for the svayaṁvara (marriage) Ṛtuparṇa understood the some sort of trick had been played on him.

Damayantī sent here maid Keśinī to Bāhuka to watch him. Keśinī had a secret talk with Bāhuka. Thought Nala did not reveal himself, he cried when she talked about Damayantī. Keśinī returned to Damayantī and told her what she had heard and seen. Damayantī became more and more convinced that Bāhuka was Nala himself. So she sent Keśinī again to Nala. She discovered the following facts about Bāhuka, after a keen observation, and made a report of them.

(1) Bāhuka does not stop to pass through even a small door. The upper sill lifts by itself for him to pass through.
(2) He gets enough room for him to pass through even a big crowd.
(3) Empty pots are filled with water at a look from him.

(4) When he stretches out a grass to the sun, it catches fire.
(5) Fire does not burn him even if he touches it.
(6) When he crushed a flower, it blooms more beautiful and fragrant than before.

When Keśinī said all these facts to Damayantī, she became fully convinced that Bāhuka was none other than Nala himself. Damayantī sent Keśinī again to Bāhuka to get some meat cooked by him. Damayantī tesed the taste of the meat brought by Keśinī tested the taste of the meat brought by Kesini and she knew that the food was cooked by Nala. She sent Kesini again to Bāhuka with her children. Seeing Indrasena and Indrasenā coming to him, Bāhuka ran to them, gathered them and embraced them and cried aloud. Then he told Kesini that he had done so because the children were just like his two children.

After having tested Bāhuka so for Damayantī sent Kesini to her mother to tell her everything, and to say that she was convinced of the fact that Bāhuka was none other than Nala and that the difference was only in shape and to request that she may be permitted to see Bāhuka in person. The queen informed the king of all these facts. With the permission of her parents Bāhuka was brought to the room of Damayantī. The moment Bāhuka saw Damanyanti he began to shed tears. Damayantī also was filled with emotion. But she told him thus:–

"Bāhukam have you seen a man who had left his sleeping wife in the forest? Who else, but Nala the famous and the righteous would discard his blameless and loving wife who had been sleeping, with fatigue and hunger in a lonely place? Have I done anything wrong to him in my younger days so that he should leave me in the forest when I was sleeping? Leaving aside real gods I married him. I worshipped, him. I had children from his blood and now he has abandoned me. In the presence of gods and with fire as witness, holding my hands he had taken a vow that he would support and protect me. Where has that vow gone?" At these words Bāhuka shed tears for a long time. Then he told her all that had happened to him since their separation. Damayanti requested Nala, not to have any misconception regarding the idea of a second swayaṁvara; she said to him that she committed no wrong and that her fidelity and loyalty had undergone no change. At the time Vāyu (the wind-god) in an ethical voice said "Damayantī has commited no sin". Immediately Nala put on the divine clothes given by Karkoṭka and required his original form. Damayantī embraced Nala and cried aloud. The king her father, mother and the people of the city all ran to them.

Next day Ṛtuparṇa returned. After a few days Nala collected an army consisting of three hundred solidiers, sixteen elephants, fifty horses and a white chariot only, from Vidarbha and went to the kingdom of Niṣadha. Reaching there Nala challenged Puṣkara for a game of dice. Puṣkara refused the challenge. Nala took his sword to cut Puṣkara into two. Finally Puṣkara agreed to play. At the first cast of the dice the life and the Kingdom of Puṣkara fell into the hands of Nala. But Nala did not kill Puṣkara; instead, he embraced him. Nala became king. Damayantī and the children reached Niṣadha. Nala ruled the country with more happiness and prosperity than before.

Dāna

The Paurāṇic legends of the water-*tīrthas* deal elaborately with the aspect of *dāna*, Its

allied rites and their positive as well as negative aspects. After bath, *dāna* is the most important feature of the holywaters. Donations should be given to a worthy and learned Brāhmaṇa, probably because it was one of the most important means of livelihood for a Brāhmaṇa according to the social pattern of the age. *Dāna* was not forced upon a person. It was suggested that one should donate according to one's financial conditions. But donations must be accompanied by devotion. Various kinds of *danas* are frequently in the *Skanda Purāṇa* alongwith a few legends laying stress on their importance. The variety of articles was chiefly based upon the availability of the things and bounty. We get many instances where bounty is the main idea behind *dāna*. It seems that the needs of the brāhmaṇas too were considered while laying down the rites and articles of *dāna*. Donations include mainly the articles of daily use. *Dāna* according to one's capacity is necessary almost at every *tīrtha*. But various *tīrthas* specifically mention the donation of certain articles.

PIṆḌADĀNA

Piṇdadana (offering of the holy rice-balls) is considered to be very important for the satisafaction and sustenance of the manes (*pitṛs*). *Piṇḍadāna* is highly fruitful at the *Mahīsāgarasaṃgama, Bahūdakatīrtha, Koṭitīrtha, Nāradīyasaras, Suvarṇamukharī, Agnitīrtha, Somakuṇḍa, Cakratīrtha, Sarayū-Ghargharāsaṃgama, Gayākūpa, Rāmakuṇḍa, Pañcapāṇḍavatīrtha*, etc. At the Gayākūpa, *piṇḍas* should be offered alongwith *yava, piṇyāka, guḍa* and *pāyasa*.

ANNADĀNA

Foodgrains should be denoted at Ahalyāsaras, Suvarṇamukharī, Sahasradhārā, Svargadvāra, Tilodakī-Sarayū-saṃgama, Sarayū-Ghargharā saṃgama, Gopratāra, Bharatakuṇḍa, Danuṣkoṭi, Kumāradhārikā etc. Not only food-grains but even cooked food and sweets are denated. It is said that a Brāhmaṇa should be fed with cooked food and sweets at Bahūdakatīrtha, Ahalyāsaras and Suvarṇamukharī.

This tradition is seen even in the later Vedic times. In the Soma-sacrifice one was to give food or estables or roots or fruits or a plot filled with grains. Parched barley meal was offered. Cooked rice is also mentioned as being offered at the sacrifices.

GODĀNA

Cows are donated frequently at the Ahalyāsaras, Saharadhārā, Swargadvāra, Gopratāra, Rāmakuṅda, Dhanuṣkoṭi etc. The idea of *Godana* is not new to the Paurāṇic legends. Cows were offered to the priests alongwith other articles at the sacrifices even in the Vedic rituals. Various kinds of cows, calves and bulls were donated.

SUVARṆA-VASTRADĀNA

Gold and clothes are given much importance as the articles of donation at various holy water-places. This donation is said to be highly fruitful at the Ahalyāsaras (clothes) Viyadgaṅgā (gold), Suvarṇamukharī (gold). Ṛṇamocana, Sahasradhārā, Svargadvārā, Gopratāra, Ratikuṇḍa, Bharatakuṇḍa, Rāmakuṇḍa, etc. Saga Agastya's golden idol should be given at the

Suvarṇamukharī river. Gold and clothes are given so much importance that even when a cow is donated, she should be decorated with gold ornaments and clothes. In the Vedic hymns also we find references to gold and clothes being donated. Gold was offered in the form of gold ornaments, gold coins and gold sheets.

A legend in connection with donation of gold is narrated in the *Skanda Purāṇa* while singing the praise of the *Kaṅakhalatīrtha.*

THE LEGEND OF KAṄAKHALATĪRTHA

Once a king named Sumati came to the Kaṅakhalatīrtha on the day of solar-eclipse. He lost there some gold. The king repented for the loss of gold. Once again he came there and heard a divine voice, "O king, the gold you lost here, had become millionfold (*koṭiguṇa*) but now it became the same as original, as you repented for that. Those who donate gold here and perform a *śrāddha*, their fruit becomes manifold." The king found that gold. He donated it again. After his death, he became Dhanada *Yakṣa*, due to the merit accured from donating gold at *Kaṇakhalatīrtha.*

RAĪNADĀNA

Even very costly articles such as gems, jewels, etc. were given away to the Brāhmaṇas in donation. It is mentioned that ratnas should be donated at the Ahalyāsaras, Svargadvāra etc. In the Vedic rituals, corals and conches are mentioned to be offered to the Brāhmaṇas but not *ratnas*. In this connection may be narrated the late of *Ānartatīrtha* which applauds the denation of the ratnas.

THE LEGEND OF ĀNARTATĪRTHA

Near the hermitage of sage Agastya, there was a pond built by Lord Śiva. Once sage Agastya told Rāma a wonderful incident that he saw there. Once at night Agastya came near that pond and saw a very handsome divine person attended by many *yakṣas*, *gandharvas* and *apsarasas*–getting down from a chariot. He was blind. He entered that pond, took out a dead body and started eating it. The body was not diminished even after his eating. When he was about to go back, sage Agastya asked him about all that. The men said, "I was the King of Ānarta country. I never offered any food or anything else to any one. I also used to snatch jewels, from others. My son took the kingdom from me force and turned me out. Due to hunger and thirst I came here, bathed in this pond and drank its water. Due to hunger, I died in this pond only. This is my old dead body. Due to my death in this *tīrtha*, I went to Brahmaloka but remained hungry as I had never offered food to anyone; and as I had snatched jewels from others, I became blind. Brahmā has asked me to eat this, my own body to satiate my hunger." He asked the sage how he could be relieved of the two–hunger and blindness. The sage asked him to give his jewelled necklace to buy food. He gave that necklace, other ornaments and jewels too. By donating food and the jewels as well as by bathing in that pond, he was freed from hunger and got back his eyes. Agastya gave that jewelled necklace to Rāma. Rāma built a well threre. Both the *tīrthas*—the pond *Ānarta* and Ānartakūpikā are famous.

The legend lays stress on the donations. Non-gifts during life make one miserable. This suggests the belief that gifts are given for bounty. Such ideas are found in the *Ṛgveda* too. Secondly, the point that the king became blind because he santched jewels from others, this belief is formed as the jewels and eyes correspond. The belief here associated with light; and jewel indicate light and brightness as those of the eyes. Like jewels, gold also indicates light and eye, both being the symbols of sun, the storehouse of light.

TILADĀNA

Tila is mentioned as an article of *dāna* at the Ahalyāsaras. Kapālamocana, Rāmakuṇḍa and Dhanuṣkoṭi.

KANYĀDĀNA

Even girls are indicated as being offered to worthy Brāhmanas at the holy water-places such as Ahalyāsaras, Kumāradhārikā, Ghoṇa-Tīrtha etc. It shows that parents used to marry their daughters to Brāhmaṇas at the water-*tīrthas*. It gives and idea of the Brahmā type of marriage prevailing in the society. Not only the gift of one girl but even of a crore of girls is mentioned though it is not associated particularly to one water-place. The offering of girls at sacrifices to the high priest, was a Vedic practice.

GAṄDHADĀNA

Gandhadana (offering of fragrant articles) should be made at the *Gopratāratīrtha* to a Brāhmaṇa-couple. Again at the Ratikuṇḍa, one should give *candana* (sandal wood), *Agaru, Karpūra.* Kastūrī, Kuṁkuma, flowers etc. The practice of offering fragrant substances and garlands is found in the Vedic sacrifices too.

PHALADĀNA

Fruits are mentioned as being offered only at a few *tīrthas* such as Dhanayakṣatīrtha, Dhanuṣkoṭi etc. This tradition is found in the Vedic ritual also.

ŚILĀDĀNA

Slabs are also given in donation at the Swāmipuṣkariṇītīrtha. It appears to have a practice of establishing slabs like that of *liṅgas.*

DIPADĀNA

Offering of a lamp in the water is referred to at the Gopratāratīrtha. Lamp is offered probably as it is the symbol of the sun and the point can be substantiated from the following– that gold and fire represent the sun, has been amply proved from the Vedic literature. The sun at night enters the fire and Agni becomes one with the sun's lustre (at night), So lamp is offered. It may be recalled that it was forbidden for the sacrificer to take food in the darkness of the night. At such a time it was enjoined that a light should be struck; and the reason given is that the light was the form of the sun that shines yonder.

GUPTADĀNA

Guptadana i.e. unnoticed and unannounced gift is said to be given at the Dhanayaksa. One should donate according to one's capacity without telling one. This is suggested obviously to avoid the sense of pride.

RAJATADĀNA

Even silver is an article of donation especially at Rāmakuṇḍa. At the Mahīsāgarasaṃgama, silver should be thrown in the water. It seems that it is to pacify the water spirit.

That the *dāna* is for bounty, is clear from the verse that if a man throws a silver bangle in the water of the Mahīsāgarasaṃgama, he is born in a rich family. The custom can be compared with the *Veṇīdāna* (offering of a lock of hair) by a woman at Prayāga for her good fortune (*saubhāgya*). Throwing of the bracelet in the water has association with the fortune of the man. Bracelet being worn by man on the body, this *dāna* gets directly associated with the body.

TULĀDĀNA

Tulādāna is the donation of various articles equal to one's own weight. It is mentioned that by bathing in the Swāmipuṣkariṇītīrtha, one gets *puruṣatulādāna.* Like the throwing of the bracelet worn on the body, this *dāna* is perhaps to get rid of the disease or any ill-effect on the body. To substantiate it we can quote from the *Tattrīya Saṃhitā* "He who is long ill should offer to Agni a beast with black neck and to Soma a brown one. The body of him who is long ill goes to Agni, and the sap to Soma, and he ransoms his body from Agni and the sap from Soma. Again it says that in killing (pressing) of Soma, the sacrifice itself is killed and with the sacrifice, the sacrificer.

This brings out: (i) Soma–the sacrificer (Consecrated)
(ii) The sacrificer–The sacrifice;

thus, establishing also the oneness of the sacrifice, sacrifice, sacrificial material and the sacrificer. Not only this, but the sacrifice, the sacrificial material and the consecrated are all suggested to be one.

The idea in such practices appears to be that of a "scape-goat" *i.e.*, the sacrifice and offering of that which stands for the body, or the person. The Vedic sacrifices already suggest the oneness of the sacrifice, the sacrificer and the sacrificial material as noted above. We might do well to record a custom prevalent to this day. If a child is growing thinner and thinner and has lot his appetite, he is supposed to have the effect of the shadow of an evil spirit. For that, the child is weighed with foodgrains or old shoes, etc. and the article is donated. Alongwith this, holy-bath is given at the nearest convenient holy water-place. Thus, the child is said to get rid of that evil. We can compare this motif with the story of king *Śibi* in the *Mahābhārata* who weighted his own flesh against the pigeon and gave away to the hawk. As already noted above, the Vedic concept is that the sacrificial offering stands for the sacrificer. The giver and the given are identified.

BHŪDĀNA

Donation of land is very important at some tīrthas. The legend that narrates the importance

of *bhūdāna* is associated with the *Pāpavināśanatīrtha.*

THE LEGEND OF PĀPAVINĀŚANATĪRTHA

One there was a Brāhmaṇa named Bhadramati who was highly learned but poor. He had six wives and two hundreds sons. They all suffered from poverty and hunger. Bhadramati used to curse himself for being poor. His wife named Kāminī asked him to bathe with his wives and sons in the *Pāpavināśanatīrtha* on the Veṅkaṭa mountain. Kāminī had head about it in her childhood when sage Nārada told her father about it. Land was to be donated at this Tīrtha to get all the desired objects. Bhadramati went there with his family, bathed and donated a piece of land. He worshipped Lord Viṣṇu who appeared and blessed him with all the happiness.

It is said that the land should be donated though it may be a small piece equal to a cow's foot, on the bank of the Suvarṇamukharī river. The point of the "cow's foot" seems to be rather pertinent. The Purāṇa does not simply say that small pieces be given. It refers to the "cow-foot" here. This shows the belief in the "cow-foot." It has to be noted here, that the cow and also the "cow-foot" has a unique importance in the Hindu tradition, touching the Vedic age. It is also commonly known that at the ritual of *Upanayana,* the head of the initiate was to be so tonsured, as to leave "cow-foot" like circle. The *Mahābharata* (Ādi) refers to the tale of the Vālakhilya sages (the thumbkins) getting stuck up in the water in the "cow-foot," which, with the belief of the sun being full of water indicates that it was the symbol of the solar disc, while the thumbkin sages were the sun-rays. In the Vedic ritual, it was customary to offer an oblation on the foot of the cow with which Soma was purchased, and the dust at that foot of the cow was placed in the Āhavanīya fire place, and also was given to the sacrificer's wife to be placed in the homely-earth.

DAKṢIṆĀ

Besides all these articles of donation, *dakṣiṇā* too is given. The usual meaning of *dadṣiṇā* is always taken as the fees. The Brāhmaṇa who helps one to perform a sacrifice or any other religious ceremony is given the fees–*dakṣiṇā* for that alongwith *dāna.* But *dāna* can be given to any other Brāhmaṇa. Event at the *tīrthas,* the Brāhmaṇas recite *mantras* while one donating something and guide the pilgrims to perform certain rites there. They deserve *dadṣiṇā* for that though a *dāna*-article may be given to anyone else. In the Purāṇas, there is no specific mention of *dadṣiṇā* as being fees; and here the word has the meaning of cash gift only.

VEDIC CONCEPT OF DĀNA

The Puranic concept of *dāna* is not very much different from that of the Vedic. From the "Dānastuti" hymns of the Ṛgveda we infer that the articles of *dāna* were foodgrains, cooked rice, clothes, cows, yokes, bulls, camels, charitos, horses, mules, mares, gold, silver, copper, lead, ghee, oil, dogs, soft skins, bed, pillows, vessels etc. It seems there was a tradition of donating slaves too. King Kaśu gave a sage ten kings defected in the battle to serve him. Again the practice of giving girls in charity too is found in the *Ṛgveda.* Trasadasyu, the son of Purukutsa gave the sage fifty brides. But in the Puranic dāna it is not mentioned that a number

of girls were donated to one person only.

Thus, we see that at the water-*tīrthas*, *dāna* has been given a great importance. *Dāna* is one of the means of livelihood for the Brāhmaṇas. Donations were given only to the Brāhmaṇas. From the various articles of donation we conclude that the Brāhmaṇas too possessed land, gold, silver, jewels, a variety of clothes, cows, money, ornaments etc. They were offered good girls in marriage and they had a high status in the society. The lamps are offered in the water as gold and fire represent the sun. So in the absence of the sun, fire (light) of gold is kept.

Again from the donation of gold we see that gold as the sun-metal is used in the Vedic rituals; and the point is supported by the episode about the demon 'svarbhānu' who is said to have pierced the sun with darkness, and gods and sages tried to cure him. By giving gold at the time of an eclipse, it was believed the sun or the moon was rescued. Gold denotes brilliance and hence success. So it is donated for success, long life and wealth, the objects obtained from the sun.

The propriety of *dāna* at the water-place is fused with the social raligion of the Purāṇa, which was different from the more or less personal religion as is seen from the '*Śrautasūtra*' tradition, and from the earlier Brhmanic tradition. The Śrauta religion was a development of the individual ritual-series, while the Purāṇas have a wider humane approach. Here, with the personal religion, the emphasis is on an open and wide public religion; and the *tīrthas* being the places where people could collect to cross the water-place (√tṝ>*tīrtha*) and, probably had to stay for a time, the religious *dāna* at the water-places got an impetus.

SALVATION

Salvation is another motif of the *tīrtha* legends though much stress has not been laid on this. In the Paurāṇic legends, mostly wordly happiness, attained as a result or fruit of holy-water bath, is described. The pilgrims and devotees are satisfied with the present happiness or the happiness of the future birth. But still some legends aim at salvation attained by bathing in the holy wates or by ending one's life at the holy-water places.

The term used in Purāṇas (rather in Sanskrit) for salvation is *mukti* or *Mokṣa* derived from the √*muc*. It explains release or deliverance from pains and punishments of any kind. In all the systems of Hindu religion and philosophy *Mokṣa* or *Mukti* has became the technical term which signifies deliverance from bondage of the world. The Hindu relgious life desire this as an ideal end. This worldly existence is temporary and delusive; so *mukti* is desired in one way or the other.

The *Mukta*, therefore, is one who is free from the bondage and fetters of the world, who is emancipated from the delusion of the physical world and who is freed from the cramped conditions of this universe. He has entered the state of endless freedom and peace. All the sects differ in their interpretation of the term salvation and in the means to attain it. The Hindu religious thought explains *Mokṣa* as release from bondage to the present evil world to a further unworldly existence which is unchangeable and free from pains and sufferings. Salvation is the solution of intercourse with the material world which is visible and created; it is entrance into a heaven of rest and peace for ever untroubled by the afflictions and sorrows of the

world. According to all the sects, salvation or true happiness and freedom can be attained only through deliverance from the earthly bondage.

Salvation and peace cannot be attained immediately after bodily death. One undergoes various births and deaths according to his *Karmas.* When the various fruits of merit and demerit have been obtained fully and when *Karma* ceases, only then may the goal be reached.When one's mind becomes pure, he realizes his own self without the sense of duality and when one becomes devoid of passion, anger, fear, jealousy, pride etc, and realises the supreme reality, then he gets the supreme world. The supreme world is that where there is no passion, no anger. Even the world, being created cannot reveal it. The creation is based on immagination and those who abandon this imagination reach the supreme state.

Similar is the effect of bathing in the *Brahmakuṇḍa.* But here, alongwith bath, one has to use the *bhasma* (ashes) of the *kuṇḍa. Brahmakuṇḍa* is the sacrificial alter where Brahmā performed sacrifices to get rid of Śiva's curse.

One has to end his physical existence to attain salvation. Most of the *tīrthas* bless the person with salvation if he bathes and ends his life there. The *Koṭitīrtha* is one of them.

Alongwith holy-bath, some of the legends attach importance and *yoga* also for getting salvation. Sage Agastya's brother worshipped Śiva and practised severe penance for a long time to get *mukti.* Then lord Śiva was pleased and asked him to go and bathe in the *Amṛtavāpikā* at *Ekānta Rāmanātha.* He bathed there for three years, ended his life by *yoga* and got salvation.

Yoga is still different for a layman; so just a touch of the holywater frees a sinner from all the bonds of life here as well as life hereafter. The wicked king Citrāṅgada, who could never even dream of a happy life in his next birth, got peace and happiness for ever and was free from all the fetters as he fell in the *Yamatīrtha* while hunting in the forest. Hell turned into heaven for him. Yama released him and he got salvation. This tale can be accounted for by the motif of transmission of virtue. By bathing in the holy water, not only purification is caused by the divine and supernatural power or virtue of the holy water in acquired by the person and he gets his desired fruit. Such accounts are common and found also elsewhere. The Bible says that a leprous woman touched Jesus and got cured, getting his virtues as Jesus said, "Who has touched me? It seems my virtue is going away from me".

From King Vena's account, it appears that one need not spend his whole life in acquiring knowledge or in practising *yoga* or penance for getting salvation. It can be attained by the efforts of others too. King Vena who was very wicked was freed from his miseries in the next birth by the efforts of his son. He got salvation at the Goṣpada-Tīrtha.

Some legends applaud the *tīrthas* to such an extent that even a bit of flesh fallen into the holy water in said to free the sinner from Yama's bonds. A cruel king was bitten by a snake and died in the forest. While his flesh was being eaten up by the birds in the sky, a piece of it fell down in the *Pāpanāśinī* (Śiprā) river. At once Śiva rescued the king from Yama's men.

Whereas, salvation is attained by the holy water bath in most of the Paurāṇic legends, in the Vedic times there was no idea of salvation, though heaven was the result of the favour of gods. The Vedic prayers too, unlike the Puranic legends, are mostly for earthly objects. There is no apparent consciousness of a need for salvation except release from the adverse conditions of present earthly life. The Vedic *ṛṣis* conceived salvation in material terms but not in spiritual

terms. The word *mokṣa* does not occur at all in the *Ṛgveda*; and though the forms from √*muc* which may be similar to *mokṣa*, phonetically are noted –*mumukṣvaḥ* and *mumukṣamāṇaḥ*, they indicate the released flames of fire, or the waters. To the Vedic people, salvation mean deliverance or release from the pains and penalties of a troubled life, to a state of existence more abundant being endowed with earthly good. Whereas, such is not the case with the Purāṇas. Of course, worldly objects are aspired; but a thought of complete freedom from the bondage of birth and deaths is clearly seen in the above legends.

Unlike the *Ṛgveda* and the *Purāṇas* in the *Upanisad, Mokṣa* is escape from the world. *Mokṣa* is, negatively, release from the restraints of the body to a condition of bodiless existence, which is unaltering and eternal. The *Bhāgavata Gīta* too speaks of freedom from rebirth or death to a *mukta*. The passions of desire and self-love have ceased to work upon the one who has achieved salvation; he has attained to rest of soul, and no longer fears.

In the Paurāṇic legendary thought, not only human beings and other living beings are bound by the births and deaths but even the gods have to undergo this fate. All are born as a result to their deeds in the previous births. But there is no reference whether the gods have got salvation after the holy bath or even otherwise, though they do come and bathe in the holy waters to be purified, to get rid of their sins, curse etc.

The holy-water bath gives salvation; but at the same time we find discrepancy in the legends when they say that salvation is attained by realizing the self with a pure mind. And all these *tīrthas, danas* and sacrificial acts etc. are only the means to purify the mind which is essential for self-realization.

We find such controversies of thought in the Paurāṇic legends as the Purāṇas do not contain a set school of thought or philosophy and at the same time they, in most cases portray common man's religious beliefs. So we get a variety of ideas and the thought for the common masses. In these beliefs a regular habit leading to the probable purification of mind is the main teaching.

In the Vedānta philosophy *mukti* is the union of soul and Brahman. In fact, it is the lifting of the veil of ignorance, which conceals from the soul the Brahman. When one has realized this identity, he gets *mokṣa* and this can be attained through knowledge, by removing the delusive cloud of ignorance, whereas, the path of knowledge leads to renunciation, abandoning the life of cares and the claims of the world.

Then there is the path of meditation only as the means of salvation. Samādhi is the condition of release from worldly fetters. The Purāṇas suggest faith as the key to salvation, with a simple ritual. Besides this, salvation from the worldly life, the term *mukti* or *Mokṣa* is used in a more general sense too in some of the Paurāṇic legends. *Mukti* from pains and sufferings is the common theme of various legends. *Dāsatvamukti* is release from servitude. For instance, Garuḍa relieved his mother from the servitude of Kadrū, at Kṣīrasāgara.

Pāpamukti, release from different kinds of sins, is another off-quoted motif of various *tīrthas*. *Ṛṇamocanatīrtha* gives *mukti* from the threefold debts (Rnamukti).

Thus, we see that Paurāṇic legends generally aspire for *mukti* from physical pains and sufferings, and also salvation from life or wordly fetters and bondages. Much stress is laid on various kinds of *karmas* and their rewards of punishments. Detachment from the world is not

a much aspired motif of the legends connected with the holy water places. Wordly enjoyment and good moral and virtuous deeds are laid stress upon. So we see that there is no set school of thought in the legends inspiring for salvation from life.

TRANSMIGRATION

The theory of transmigration of souls is the presumption which is a popular motif in the Indian Folk-lore. In the ancient Vedic period it has as yet no currency. The belief that every soul enters again after death upon a new existence, in which he gathers the fruit of merit earlier acquired, and has to endure the consequences of sins previously committed, meets us for the first time in the *Śatapatha Brahmāṇa*. According to this theory, a person reaps the fruit of his *karmas* done in his previous birth. At the basis of the conception of rebirth lies the immovable conviction that there is no unmerited happiness and unmerited misery, that each man shapes his own future down to the smallest details. It is believed that man's fate is determined by his good and evil deeds in a former existence. The Purāṇas abound in such legends which have this belief deeply rooted in them. The legends having transmigration as the principal motif are associated with the following *tīrthas*:

1. Staṁbhatīrtha or Barbarītīrtha and *Mṛgīkuṇḍha*,
2. Pāpavināśanatīrtha,
3. Jñānavāpī, and
4. Akhaṇḍasaras

Now we take up the legends one by one.

THE LEGENDS OF STAṀBHATIRTHA AND MṚGĪKUṆḌA

King Śataśṛṅga (of Siṃhala) the son of Bharata got a daughter who had a goat's face. The king, the queen and all others were wonder-struck, and were sorry for her unusual physique. When she grew up, one day she chanced to see her face in a mirror and she remembered her previous birth. She told her parents the history of her previous birth. She said that she was a goat in her previous birth and once she came with a herd of goats near Staṃbhatīrtha (modern Cambay in Gujarat) at the confluence of Mahī and the ocean (*Mahīsāgara saṃgama*). She was strayed away and got entangled into a thicket and died there of hunger and thirst. Her body fell into the Mahī but her head was still sticking to the thicket. Due to the sanctity of the *tīrtha*, she was born to a king as a beautiful girl but still having the goat's face. After narrating her previous birth, she requested her parents to permit her to go to that *tīrtha* (Staṁbhatīrtha). After giving several donations, she reached the *tīrtha* by sea. She searched for her (goat's) head and found it. She gathered the bones, burnt them and threw them in the holy water. On account of the supernatural power of the *tīrtha*, her goat's face got transformed into a beautiful human face. She practised austere penance and after one year Lord Śiva blessed her and on her request, resided there. She consecrated Lord Śiva by the name of Barkareśvara, where her (goat's) head was burnt.

Similar is the legend given in praise of the *Mṛgīkuṅḍa* (to the west of Bhavanātha temple near the Raivataka mountain). In short, the legend is:

In Kānyakubja, there was a king named Bhoja. Once a forest dweller told him that in

forest, there lived a woman with a deer's head and she moved about in the herd of deer. The king caught her and brought her to his palace. In privacy, he asked her what her name was and why she had a deer's head. But she could not talk. The king called his ministers and learned Brāhmaṇas who told him that in Kurukṣetra, there lived a Brāhmaṇa named Sāraswata who practised penance on the bank of the Saraswati, and that if the Brāhmaṇa ordered her, she would speak. The king brought that Brāhmaṇa on seeing whom she bowed down and fainted. When she was brought back to her senses, she told the king, the history of her past seven births *i.e.*

(i) King Bhoja was the son of the King of Kalinga in the previous seventh birth and she herself (*Mṛgamukhī*) was the daughter of the King of Vaṅga. Both were married. The king was averse to his duties and was killed by the enemies. She took his dead body and entered the fire.

(ii) Both were born as Brāhmaṇas and she became his wife because she was a *sati* in her previous birth who died with her husband. So again she became only his wife.

(iii) Due to his bad deeds, he was born as a while serpent and she was born as a Brahmana's daughter. She was married to a Brāhmaṇa and the same white serpent bit her husband who thereby died. The snake too was killed.

(iv) He was born as a crocodile in the river Godāvarī at Bhīmeśvara and killed her (the widow of the Brāhmaṇa who was formerly killed by the *Śvetasarpa*).

(v) He was born as a hunter and she as a female krauñca bird. The hunter killed the male krauñca, during their dalliance.

(vi) Then the hunter was born as a lion and the kauñcī as a female deer whom the lion killed, her body alongwith the lion, fell into the holy water but her head was entangled in the bamboo thicket.

(vii) Later on, the lion was born as King Bhoja and she as a woman with a deer's head. Such was her birth because a female deer drank the seman of the sage Uddālaka. The sage saw it and told the deer that she would give birth to a girl having a (human) body like the sage and face like the deer. She further told the king, if her old deer's head would be thrown in the river *Śvarṇarekhā*, in Vastrāpatha, she would have complete human form. The king did the same and she was transformed into a beautiful woman. The king married her.

Now in both the legends the principal motif is of transmigration and metampsychosis. Both the tales are narrated in the praise of *tīrthas* and lay stress on the point that they got the human bodies as their bones fell into the holy waters and that they got animals' heads because their heads did not fall into the holy waters. Again if the head of the body in previous birth is thrown into the *tīrtha*, complete human form is obtained.

Both the legends have the same idea and object, though their narration is different with various other incidents; for example, the second tale speaks of seven births, she remember her previous birth by the order of Sāraswata (Tāntrika or a highly learned Brāhmaṇa), where as the goat-faced girl remembered by seeing her reflection in the mirror. She came to the *Staṁbhatīrtha* by the sea-route, which seems to be the influence to local environment, i.e. *Staṁbhatīrtha* (Cambay) is a well known port so the author perhaps thinks of bringing her

here by sea from Siṃhala. In the second legend, the deer was killed by the lion, which too points to the local environment as the Raivataka (Girnar) mountain is even now inhabited by lions; deer alongwith other beasts is their common food in the forest. In the legend, the girl was killed in all the six births by her husband and finally,she again became only his wife. The point to be noted, however, is that up to a limit both are born as husband and wife in the next birth, while after the birth as Brāhmaṇas, the motif of enmity comes. Being born as Brāhmanas was due to her virtue as a *Sati*; but later the husband's bad deeds could not be saved by wife's satihood. Hence, the difference, the avaricious husband becoming always the killer. Here the motif touches the famous tales from the Arabian Nights.

Another legend with a similar motif is found in *'Laghu-Prabhandha Saṃgraha,'* a Jain work. A goddess Śrīmātā by name was the daughter of King Śrīpuñja. She was a monkey-faced woman. Once the children were singing the songs of *Arbuda*, thereupon she remembered here previous birth and told that on Arbuda there was a place called *Kāyākuṇda* where she was a *she monkey.* Once, there she jumped on a viper, got entangled in a bamboo thicket and died. Her body fell in the *Kuṇḍa* and she was born with a human body but with a head of monkey as her head (in the previous birth) did not fall in the holy-water, she still had the monkey-face. The king found it, threw it in the *Kuṇḍa* and the girl was transformed into a beautiful faced maiden. She performed severe penance. After her death, she became the residing goddess of the mountain near Rāsivo-Vālam.

In this above legend, the monkey faced girls remembers her previous birth by hearing the praise of Arbuda where she died (or lived) in her prvious birth, whereas in the legend of Kumārikā, she (the goat-faced girl) remembers her previous birth by seeing her goat-faced in the mirror. The sense-organs—ears and eyes work in the two legends, the objects of the senses being Arbuda and goat-face which remind them of their previous birth. But in the legend of Kumārikā, mirror plays an important role which seems to be the influence of local beliefs and customs. The property of relfecting images tends to produce superstitious beliefs and customs. Most of these are connected with the common idea that the reflexion of a person in his soul.

Thus, we see that the two legends alongwith the motif of metampsychosis, show a deep faith in the doctrine of transmigration and the girls remember their previous births. Lastly the principal aim of the legends, like most of the tales, is, of course, to sing the praise of the supernatural power of the *tīrthas.*

Next comes the legend of the *Pāpavināśanatīrtha*, where one person is shown to take various births of vita, donkey, jackal, crow *śūdra* etc. due to his sin of one birth.

THE LEGEND OF PĀPAVINĀŚANATĪRTHA

Near the Himālayas, there was a hermitage surrounded by many trees and animals and was inhabited by ascetics, householders, Vānaprasthis, beggars etc. Once a *śūdra* named Dṛḍhamati came there and saluted the hermits who welcomed him. Seeing all the great sages he too wished to practise penance. He approached the *kulapati* and told him that he whished to perform a sacrifice. The *Kulpati* reminded him of a *śūdra's* duties and rights, and told him that a *śūdra* should serve the Brāhmaḍas but he should not be educated in the Vedas, Śāstras,

Smṛtis, Purāṇas etc. Even Manu has written that a *śūdra* should serve the *dvijas* (the other three castes). And that if a teacher teaches a *śūdra*, he (teacher) is highly sinful, is outcast, and is treated like a *cāṇḍāla*. But still the *śūdra* wanted to acquire knowledge. He went a little far from the hermitage, built a hut, a temple, dug a pond and started practising penance for his *siddhi*, performing all the rites, sacrifices, offering *balis*, worshipping gods, etc.

Once a great Brāhmaṇa named Sumati, born in the Garga family, came there. Dṛḍhamati honoured him. Slowly they became friendly and Sumati started visiting him regularly. One day, the *śūdra* asked Sumati the rules of *havya-kavya* accepting him as his teacher. Sumati too, due to affection for the *śūdra*, could not refuse him. He taught him all the rules and also helped him to do his pitṛ-Rites. By staying with a *śūdra* and by teaching the Vedic rites to a *śūdra*, Sumati was abandoned by the Brāhmaṇas. After his death, he was thrown to various hells and was born in different low as a *vaiśya, kṣatriya* and finally as a Brāhmaṇa. As a young Brāhmaṇa boy he got possessed of *Brahmarākṣasa*. He started acting foolishly—crying, laughing, shouting, stumbling, running etc. and stopped all the *Vedic-karmas.*

His father was very much pained to see his condition. He took him to the sage Agastya who was practising penance on the bank of the Suvarṇamukharī river. Sage Agastya told him about his sin of the previous birth and asked him to take him to the Veṅkaṭa mountain and bathe him there in the Pāpavināśanatīrtha. Sumati was given bath there and was made to drink the water of that *tīrtha* for three days, and thus was relieved by the *Brahmarākṣasa*. He became healthy, handsome, and after enjoying that life got *moksa*.

This legend comes in *Mahābhārata* also where the Brāhmaṇa Sumati was reborn as a priest due to his sin of imparting knowledge to a *śūdra*. The *śūdra* was born as a king and he remembered his previous birth. Sumati was his (*śūdra*-king's) priest and the king used to laugh at him. One day the preist asked him the reason of his laughing at him. The king narrated his knowledge of their previous births. He also gave the priest a lot of wealth to donate. The priest went back to same hermitage, practised austere penance and thus got liberated from the sin of his previous birth. But no *tīrtha* is mentioned there.

The legend shows a firm belief in the concept of transmigration. First it depicts that after death a sinner has to go different hells where he is tortured variously according to the sins committed by him as Sumati is said to have been tortured by the Vaivasvatabhāṭṭas (men of Yama) in the hells. After this sort of punishment, the sinner is sent to various lower births. It seems surprising that for such a small sin, one has to undergo such a severe punishment. Whereas in certain legends even for the *Brahmahatyā*, a person is relieved of the sin by a mere dip in the holy-water. So it seems that much thought is not given to any fixed rules but just for any motif, any tales is elaborated to any extent for praising a *tīrtha*.

Secondly, the legend throws light on the caste-system of the society in the Paurāṇic period. The tale clearly shows the disparity between the position of the Brāmaṇas and of the śūdra. The high esteemed Brāhmaṇas did not permit the *śūdras* to acquire knowledge and rise accordingly, and also considered it to be a great sin to preach to a śūdra the twice-born. A Brāhmaṇa was not allowed to take food from a śūdra. Even Manu forbade in general the food of a śūdra to a brāhmaṇa. Again a *śūdra* was not allowed to perform the Vedic rites. But Manu allows religious *śūdra* to perform all religious acts which *dvijatis* (other castes) perform, provided

that they do not use the Vedic *mantras.* The tradition shows, however, that though the śūdra could not study the Veda, he was not debarred from hearing the *itihāsas* (like the *Mahābhārata*) and the Purāṇas through a Brāhmaṇa. The *Bhāgavata Purāṇa* says that as the three Vedas cannot be learnt by women. Śūdra and by those who are *dvijas* only by birth, the sage (Vyāsa) composed the story of Bhārata out of compassion for them. But in our legend a *śūdra* is completely debarred even from listening to the Purāṇas, dramas, poetry etc. Manusmṛti seems to suggest that only the *dvijatis* had the privilege to listen to the Manusmṛti. Thus we see that the status of the śūdra was too much degraded in the Purāṇic age. The Brāhmaṇas had overpowered all the three *varṇas* and had occupied the supreme position in the society. But the point in the legend is that even so the *tīrtha* could come to the rescue of a person who went against the traditional hatred of the *śūdra* and restored him to his original status.

Similar is the motif of the legend of *Jñānavāpī* which was dug by Lord Śiva himself and which bestowed knowledge on the devotees even by its picture in their other births.

THE LEGEND OF JÑĀNAVĀPĪ

There was a famous Brāhmaṇa Hariswāmī in Kāśī. He had a daughter who was the most beautiful damsel in all the worlds. Since she had bathed in Jñānavāpī and seen and great *liṅga* called Viśveśvara, she refused to marry; as to her the whole world appeared as the *Liṅga* only.

Once a Vidyādhara carried her away. On his way, he was attacked by a demon named Sumati. Both died in the combat. The Vidyādhyara died remembering his beloved. But this girl, too, took him as her husband as he was the first on to touch her. She died cherishing his memory, only. The Vidyādhara was born to a Gandharva King Malayaketu and she was born as Kalāvatī in Karnāṭa as the princess. Both were married. One day an artist came there from North India and showed the king (Malyaketu) some pictures. He liked them and sent them to his wife. She could remember Maṇikarṇikā (Kāśī) drawn in the pirctures and remembered all the *tīrthas* there due to her virtue of having bathed in Jñānodatīrtha and having seen the great *liṅga* in her previous birth. Seeing the picture of *Jñānavāpī* again and again, she lost her senses. All were frightened to see her in that condition. Then her friend took the picture, touched her with that and spoke about it. Kalāvatī became conscious again. She told them the history of her previous birth which she could remember by seeing the picture of Jñānavāpī. She requested the king to send her to Kāśī. The king also went with her and visited all the *tīrthas* in Kāśī. When they bathed in Jñānavāpī, they both were bestowed with Brahmajñāna. This is the gift of Jñānavāpī.

In the next legend also it is depicted how a sinner suffers in his following birth too, but ultimately is relieved by the *tīrtha.*

THE LEGEND OF AKHAṆḌASARAS

There was a Brāhmaṇa named Dharmaśarman who was highly religious, and master of the Vedas and Vedāṅgas. But due to some fault, his vow was never completed. One day sage Nārada came to his house. He received him respectfully, honoured him and asked him the cause of obstruction in his *vrata.* Nārada said that he (Dharma-śarman) was a Brāhmaṇa (in the previous birth) named Brahmadatta in Mahārāṣṭra. He was very miserly, talked ill of the

Vedas and Brāhmaṇas, was greedy, stole money from the *tirthas* and troubled others. He did all the possible bad deeds. In old age he become poor. On the bank of the river, he roamed about with the travellers with a purpose of stealing money. After sometime he died of illness and was taken to Dharmarāja (Yama) by his men. Dharmarāja sent him back to the earth as he died on the bank of Godāvarī. But he was *vratabhaṅgī* now, because of his past sins. Nārada asked him to go and bathe in Akhaṇḍasarastīrtha to get freed from his sin.

Similarly in the legend of Dhanuskoṭi. we see two Brāhmaṇas suffering the births of jackal and monkey due to their sins of the previous birth. In another legend Śármisṭhā remembers her previous birth of a *cāṇḍāla* woman where she gave water to a thirsty cow and as a reward was born to a king.

From the study of the above legends we find that the concept of transmigration was believed by the Hindus and was deeply rooted in the faith of the Paurāṇic society. This peculiar thought of Indian philosophy is given much importance in the Purāṇic mythology.

SIN AND EXPIATION

We find the most elevated expression of the sense of sin and the desire to be free from it in the legends connected with the *tīrthas.* Sin as an offence against the divine majesty or against the society is given a great importance in the Purāṇas and can be removed by the great power and influence of the *tīrthas* favoured by various deities. Sin is described as a pollution which can be destroyed by physical means. There are various kinds of sins expressed in the Paurāṇic legends, the greatest among which is considered to be the *Brahmahatyā.*

BRAHMAHATYĀ

In general, the Brahmahatyā is the sin of killing a Brāhmaṇa. This sin is personified, is given a demon-like form and is shown to follow the sinner. It seems that the Brahmahatyā is the spirit of the victim; it takes a terrible form and follows the killer to take revenge or to punish him. The *Skanda Purāṇa* gives a legend which accounts for the origin of the *Brahamhatyā.* The summary of the legends is a follows.

Once when Bṛhaspati was insulted by Indra and had refused to help the latter Indra employed Viśvakarmā's son named Viśvarūpa as his priest in the sacrifice Viśvarūpa cheated the gods by offering oblation to the *asuras,* so Indra cut his head.Then was produced the *Brahmahatyā* who was fearful, wicked like a *cāṇḍāla,* having three heads (*Triśira*) and smoke as her hands. Indra ran away being frightened. She too followed him, wherever he went, like one's own shadow. Indra entered the water. Thus two thousand years passed. All were terrified in heaven because even if there is one killer of Brāhmaṇa (*brahmahā*) in a country, there is untimely death of the good people, drought and other calamities. The gods requested Bṛhaspati to save Indra from the *Brhamahtyā.* Bṛhaspati, with all the gods, went to that pond where Indra was and also where Brahmahatyā like a terrible *cāṇḍāla* woman was waiting on the bank for Indra. They devided *Brahmahtyā* into four parts and gave one to the earth, second to the trees (so they got many holes), third part was given to water and the fourth to women.

In one legend, a Brāhmaṇa named Sumati killed a Brāhmaṇa householder while committing theft for the sake of a *kirāta* woman. Brahmahatyā in a terribly horrifying form,

clad in blue, with red hair, roaring and shouting with laughter, trembling and crying runs after him to punish him. She tells Sumati's father, who tries to protect his son, to leave him, otherwise she would destroy his whole family. And the expiation of this is done by bathing in the *Swāmipuskaṇītīrtha*. The sacred water of the *tīrtha* is so influential in as much as just a single bath destroys the *Brahmahatyā*.

This gives us the personified picture of the Brahmahatyā who more or less appears like a demonness The colour of the garments of the Brahmahatyā is said to be blue (or black) and hair is said to be red. The belief appears to be recorded in the *Ṛgveda* too.

The *Brahmahatyā* sin is prevalent not only in human beings but also among the god. Once Śiva cut Brahmā's head who was attracted by his daughter's youth and beauty, and chased her. Śiva killed Brahmā but at the same time was followed by the *Brahmahatyā*. He was freed at the *Badarītīrtha*.

Another legend where Śiva is said to have cut Brahmā's fifth head tells that from Bramā's blood, there sprang up the river Gandhavatī. Due to the *Brahmahatyā*-sin, Śiva, as well as his bull became dark and the skull got stuck to Śiva's head. Both, Śiva and his bull were freed after bathing in the Prācīsaraswatī which became popular as the *Kapālamocanatīrtha*.

Similarly Indra became deviod of lustre and full of bad odour due to the Brahmahatyā sin. He had to bathe in the *Mahaujasatīrtha*. But here, there is no mention of the *Brahmahatyā* following Indra. Similar is his (Indra's) fate when he enters Diti's womb and cuts her foetus into forty-nine pieces. He is asked to bathe in the *Bālamaṇḍanatīrtha*.

This shows that even the immortal and omnipotent gods are not spared if they commit an offence. They have to bear the consequences or do the expiation to be free from the sin. These tales about gods reflect the social and moral code of the society at that time.

Instance are found where the sin is committed unknowingly. Indra was chased by the Brahmahatyā for killing the demon Kapālābharaṇa as the latter was the offspring of a Brāhmaṇa sage Śuci from Suśilā, the wife of a demon named Trivakra. Indra was liberated by the *Brahmahatyā* after bathing in the *Sītāsaras*. The legend shows how sage Śuci got a son (Kapālābharaṇa) from a demoness which probably indicates a low-caste woman. It throws light upon the subject how inter-caste marriages and illegal relation took place in the society, and the child bore his father's caste though having mother's demoniac qualities.

Similar is the tale of the *Koṭisaras* which freed Rāma of his sin of Brahmahatyā which he got by killing Rāvaṇa.

The legend of Balabhadra clearly shows that a man killed need not be a Brāhmaṇa by birth; Brāhmaṇahood can be acquired by deeds also. The legend is as follows.

THE LEGEND OF BALABHADRA (AND THE SAHASRADHĀRĀTĪRTHA)

Once when the great war between the Pāṇḍavas and the Kauravas started, god Balabhadra, the incarnation of Śesa (the great serpent) thought that if he helped the Pāṇḍavas, the Kauravas would be angry with him and if he helped the Kauravas, he would be annoying the Pāṇḍavas. So he decided not to participate in the war and set for a pilgrimage. After visiting many a *tīrthas*, he reached Naimisāraṇya. When the sages saw him coming, they all got up from their seats to welcome him, honoured him with fruits etc., and gave him a seat. Balabhadra saw

that on a high seat was seated Sūta the disciple of Vyāsa, who neither got up in his (Balabhadra's) honour nor saluted him. Balabhadra got angry and thought to himself, "It is not proper to give a high seat amongst the other sages to a sūta (of a low caste), a condemned one and *anulomaja* (offspring of a mother, inferior in caste to that of the father). Moreover, he has insulted me, one of the protectors of the religion. So I shall kill this wicked one as I have come to this world for repressing the wretched beings. And, being killed by me, he will certainly attain prutiy." Thinking thus angrily, that lord, carrying a *Musala* and *Hala,* cut his head with the sharp edge of the *Kuśa* grass in his head.

Seeing this great sin, the sages asked Balarāma, though he himself was the lord of *Yoga*, to do the expiation of that sin which was equal to that of *Brahamahatyā,* as Sūta had been given the *brahmarsipada* by the sages. He had to do the expiation for the welfare of the world. Since the sages had blessed Sūta with imperishable age, Balarāma said that with his *Yogamāyā,* he would unite Sūta with organs and life. He said, "The Vedas enjoin that one's own self is born as his son. So let Sūta's son be gifted with a long life, prowess and keenness of the senses. Let him be omniscient by the power of my *Yogamāyā*". Balabhadra killed the mighty demon named Balavala, the son of Ilvala, as the sages wished. The sages suggested to Balarāma to go and bathe in all the *tīrthas* for one year to get rid of the *Brahmahatyā* sin. After one year, when Balarāma finished his pilgrimage, he was going to enter his city, when he saw a thin shadow following him. It was the Brahmahatyā who was making a loud sound (*mahānādaviraviṇīm*). He again went to the sages and by their advice he went and bathed in the *Laksmaṇatīrtha* at the Gandhamādana mountain. Thus, he got rid of the *Brahmahatyā* and went to Dwārakā.

This legend is narrated in detail in the *Bhāgavata Purāṇa* two where a long list of *tīrthas* is given where Balarāma goes for his pilgrimage. But no stress is laid on any particular *tīrtha.* Of course, he is charged with the *Brahmahatyā* sin and is asked to go for pilgrimage for one year. Balarāma goes to Kuruksetra and tries to stop the fight between Bhīma and Duryodhana. Then he goes to Dwārakā, stays therefore sometime and again goes back to Naimisāraṇya but without any particular reason. It is not stated that still he was being followed by the Brahmahatyā. There in the forest, he is worshipped by the sages and he bestows on them pure knowledge to enable them to realize the universe etc. In this legend, the main motif is to sing the great achievements of Balarāma as is clear from the verses, "There are many such other achievements of the powerful Balarāma who is infinite and inconceivable and who had assumed human form through his energy of illusion. Whoever in the morning or in the evening recollects these achievements of Balarāma of wonderful deeds becomes the favourite of Viṣṇu.

From the study of the above legend, it is clear, that the main motif of the legend, like many other legends, is to enhance the glory and sanctity and supernatural power of the *tīrtha.* Now the following points need analysis:

(i) Sūta, as a *Brahmarsi,*

(ii) Balabhadra as an incarnation of Śesa, and

(iii) Why was Balabhadra asked to go to Laksmaṇatīrtha?

SŪTA AS A BRAHMARSI

The legend says that Sūta, though of a low birth, was regarded as a *Brahmarsi* by the

sages. This throws light on the fact that Brāhmaṇahood was not restricted to birth only. Any one, by his deeds could become a Brāhmaṇa. According to tradition, the word *Brahman* means *Parivṛdham karma* (an elaborate and matured sacrificial performance). A person who performs a miraculous is Brahman (from Bṛh to increase) or Brāhmaṇa. So a person, became a Brāhmaṇa because of his miraculous deeds, no connection at all with his birth. This is supported by the famous legend of *Kavasa-Ailusa,* for instance, who was not a Brāmaṇa by birth but performed the *Aponaptriya Brahma,* and hence he become a Brāhmaṇa. Similar is the instance of Viśvāmitra, a *kṣatriya* by birth, who acquired Brāhmanahood by performing penance, etc.

BALABHADRA, THE INCARNATION OF ŚESA

Balarāma was believed to be the incarnation of the serpent-King Śesa. This is clearly indicated by the legend as well as from the expression *śesāatāro Bhagavān Balabhadrah.* He is said to be the Lord, having incarnated Himself to repress the wretched people on the earth. The *Mahābhārata* and *Viṣṇu Purāṇa* clearly describe him as the incarnation of Śesa at the time of his death. The *Mahābhārata* says, "Kṛṣṇa found his elder brother Balarāma seated alone in solitude and engaged in *Yoga.* Then from his mouth there issued forth a large white *Nāga,* thousand headed, red mouthed, in size like unto the girth of a mountain, who, leaving his body sped towards the great ocean. There Sāgara received him and so did the divine *Nāgas* and the pure and holy River." The *Bhāgavata Purāṇa* too supports this idea. In the chapter from the Harivaṁśa called "Akrūra's vision of the serpent world," Balarāma is identified with Śesa and Kṛṣṇa with Viṣṇu. Akrūra dived down in the pool of the Yamunā; and, in the Nether Region, he saw the world of snakes. In the middle thereof he saw the thousand-headed Lord of the serpents who carried a plough in one hand and whose frame was supported by a mace. He was of white complexion and was wrapped in a dark-coloured garment. He wore a single ear-ring and, being intoxicated, he had slept Visṇu was seated in his lap, dark like a thunder-cloud, and wearing yellow garment. Akrūra came up and saw the two brothers sitting in the chariot and he could clearly realize the two as Śesa and Viṣṇu themselves." *Viṣṇu Parāṇa* to identifies the brothers with Śesa and Viṣṇu. Balarāma belonged to the agriculture race and used to hold a plough as his symbolic weapon. This can be compared again with Śesa holding a plough in one hand and a pestle in the other.

WHY WAS BALABHADRA ASKED TO GO TO LAKṢMAṆATĪRTHA?

Lastly, the question arises why was Balarāma asked to go to *Laksmaṇatīrtha* in particular? Balabhadra visited all the holy places but could not be freed from his great sin of *Brahmahatyā.* So the sages asked him to go to *Laksmaṇatīrtha.* This indicates the realtionship between Balarāma and Lakṣmaṇa. Laksmaṇa too was believed to be an incarnate of Śesa as is seen from the legend of *Sahasradhārātīrtha,* where the death-scene of Lakṣmaṇa is somewhat similar to that of Balarāma. There the thousand-headed serpent comes out piercing the earth and Lakṣmaṇa was to get united with that. Indra comes there and establishes *Nāgeśvara.* This clearly shows that Laksmaṇatīrtha too was influenced by the Nāga-cult. Lakṣmaṇa and Balarāma both were the incarnations of Śesa, so Balarāma was advised to go and bathe there.

Thus, we see that the legend of Balabhadra throws light on the caste-system of the then society, the famous war of the *Mahābhārata* and the visit of the holy place *Laksmaṇatīrtha*. It is very clear that this legend of Balarāma's killing Sūta is narrated here to enhance the value of this *tīrtha*, whereas it is narrated in the *Bhāgavata Purāṇa* with a detailed description of all the famous *tīrthas* of India.

Again it is quite vivid from some of the legends that the sin of Brahmahatyā is not restricted only to killing a *Brahmaṇa* but various sins are considered as equal to that of *Brahmahatyā*. For instance, Aśvatthāman killed Dhṛsṭadyumna, his warriors and Draupadī's sons (all sleeping) to take revenge of his father's death. His sin was considered to be equal to *Brahmahatyā* and expiated by bathing in the Dhanuskoṭitīrtha. The same legend is found in the *Mahābhārata* too but sin expiation is done there.

King Parīkṣita was a Kṣatriya. He was bitten by Takṣaka the serpent-king. Kaśyapa, though capable, did not save him and the king died. Kaśyapa is said to have been discarded by the society as his sin was equal to Brahmahatyā. A man who is capable of curing one suffering from poison, but does not save, is known as Brahmaghātaya. But in this case *Brahmahatyā* is not shown as following the sinner. He is simply discarded by the society. The same legend comes earlier in the *Mahābhārata* too, but there Kaśyapa is neither shown as suffering the consequences nor any holy-bath is suggested for him.

Perhaps the sin here is not so much, as the person is not killing the other one directly or consiously. And it is clearly mentioned that King Parīksita had to die because the curse of a sage cannot go fruitless. And in the *Aśvatthāman* legend, Aśvattāman wanted to punish them and taken and take revenge of his father's death. But there does not seem to be any and fast rule as such; Brahmahatyā does follow Śiva in the account already quoted, when Śiva had cut Brahmā's head, though he too did so only to punish Brahmā. The killing, then does not get restricted to a born Brāhmaṇa. It touches the general dictum of Dharmaśāstra, "*na hiṁsyat sarvāṇi bhūtani.*"

Another kind of Brahmahatyā sin is described in the legend of the king Indrasena, who sent a wrong message to his wife Sunandā that he was killed in the war. He wanted to test her love and loyalty for her husband. She killed herself after hearing about her husband's death. The king thus became sinful but was freed by bathing in *Raktānubandha tīrtha*.

The end of the Brahmahatyā is shown in one legend where after killing Rāvaṇa, Rāma is said to have pushed the Brahmahatyā in the hole of a nāga (near Rāmeśvara), built a platform on that and installed Bhairava there to gaurd it. Due to Bhairava's feat the Brahmahatyā could not come out of that hole and stayed there only.

Another legend showing the destruction of the *Brahmahatyā* is of a king named Śaṅkara of the Pāṇdya country who had killed as sage and his wife mistaking them for animals. He worshipped Lord Śiva for one year and by the grace of Lord Śiva the Brahmahatyā came out from the king's mouth and was killed by Bhairava.

After *Barhamatyā*, comes the sin of simple *hatyā*, killing of any caste or creed. The sin is equally great though there is no personification of *hatyā*, as seen in certain cases of *Brahmahatyā*, who follows the sinner. But the sinful person becomes polluted and is not accepted by the soceity. This difference between the sins of *Brahmahatyā* and ordinary *hatyā*

seems to be, because of the upper hand of the Brāhmaṇas in the society and the general respect shown for them. But by analogy, the person highly placed in the society, such as the kings or in the case of Parīksita, and those performing penance, were looked upon as brāhmaṇas for incurring the sin in killing them.

Kṛṣṇa killed his uncle Kaṁsa, so he became sinful. Nārada told him that though Kṛṣṇa, being in the Lord of the world, was free from six or virtue to teach the people, he should do expiation. And the expiation was a bath in *Koṭitīrtha*.

Even killing by mistake required a bath. Thus a Brāhmaṇa named Parāvasu killed his father Raibhya in the forest mistaking him for an animal and blamed his brother Arvāvasu for the sin. His brother Arvāvasu wanted him to be free from sin so he practised penance, got back his father and took his brother Parāvasu to Dhanuskoṭi for a bath and got him freed from the sin. The same tale comes in the *Mahābhārata* but there the bath-motif does not occur. Arvāvasu gets back his father, but does not ask the god for his brother's relief from the sin.

It is really surprising to see that the sinner is not at all punished but the innocent guiltless brother has to undergo to pains to penance. But at the same time it shows the family-consciousness, that no one wants that there should be any sinful person in the family.

Similarly according to the *Mahābhārata*, Arjuna killed his relatives and friends so he became sinful. Even after the long preachings of Kṛṣṇa that Arjuna was fighting for his right, he is said to have acquired sin. This is the moral code of the society for a layman that he should not kill his friends and relatives. The expiation again very simply, Arjuna bathed in *Prāci-Saraswatī* and set himself free from the offence.

Bath only cannot be the expiation for all sins at the *tīrthas*. Thus in a tale we read that a Brāhmaṇa, Keśava by name, was sinful of *Brahmahatyā* for killing a Brāhmaṇa. He was asked to take bath as well as to drink the water *Kaṭāhatīrtha*. Here it shows that sin is not outward pollution only. The purification from inwards must be effects; and water of the *tīrtha* causes it.

A king becomes sinful if he does not look after the welfare of his subjects. Thus, it is said that king Majojava used to torture his subjects; so he lost his kingdom, and his son was dying. After his punishment form the divine majesty, he was relieved of his sin and suffering by bathing in *Maṅgala tīrtha* which brought all the happiness back to him.

Telling a lie is another sin and without its exptation one is not worthy of holding a high post. Yudhisthira told a lie to Droṇācārya that Aśvattāman was killed So when he was going to be crowned, a divine voice asked him to go and puify himself for telling a lie. Yudhisṭhira bathed in Rāmakuṇḍā and became worthy of the throne. The same legend occurs in the *Mahābhārata* and is very well known but again the Paurāṇic bath motif is not there. It is an innovation here. This shows that the concept of morality was prevalent even in small sins; but the sacred water of the *tīrtha* was believed to work wonders.

Some legends show that one suffers from sins not only of the present birth but even if previous bith. Breaking a promise too is considered to be great sin. A Brāhmaṇa Vedaśarmā promised to give something to a brāhmaṇa but did not give. So, as a punishment, he was born as a jackal in his next birth. Another brāhmaṇa Vadanātha, stole a brāhmaṇa's vegetables and became a monkey in his next birth. The point to be noted is that they both btead in *Dhanuskoṭi*

and freed from their sins.

It may be noted that the one who does not give something which is promised is equated with the jackal; and on the analogy of cunningness, gets to be born as a jackal. The other one steals, and hence is equated with the monkey. The account works in this aspect, on the basis of *Karma* leading to a suitable birth.

Again, the legend is obviously laudatory. It praises the privileged race and does not spare even a Brāhmaṇa doing wrong to a Brāhmaṇa, though to the same class.

The legend of Durvinīta shows the great sin in raping his own mother. He killed his father and raped his mother. The sin was great and unexcusable. But the Purāṇa gives him the easy expiation of bathing in *Dhanuskoṭi.* This account is only a sort of an *arthavāda*. For, it aims at extolling the motif of bath.

Again some legends express that falling in bad company and eating or drinking unholy objects are also considered as sins. As a punishment, one at once loses his caste. A brāhmaṇa Caṇḍaśarman drank wine by mistake, from a parasite, and lost his Brāhmaṇahood. He bathed in Viṣṇupadīgaṅgā and drank its water to get freed from his sin.

One is punished if he commits a sin against a deity, though unknowingly. King Bṛhadbala entered into *Tripuskaratīrtha* and touched the sun-lotus (sāvitra padma) with a desire to pluck it; and being impure, he became a leper. He got rid of this disease by praying to the sun on the bank of this *tīrtha.* The sense of sin has been brought home to him (as told by Viśvāmitra) by disease. It is clear that the sinner is afflicted with the disease of leprosy which in all such legends is connected with the Sun. The Sun flower emerged out of water to warn the king against his entry in the *tīrtha,* when he was impure. But the king, instead of realizing his mistake wished to pluck it, which was an insult to the Sun. The deity was enraged and punished him. It is clear here, that the disease is caused, controlled and cured by the Sun. In the legend of Sāṁba too, Kṛsna cursed Sāṁba to be a leper. He got cured of it by worshiping the Sun.

It is likely that the sun's power to free the person from this sin is derived ultimately from the healing power of the sun.

If while the elder is alive, the younger one becomes the king, he is afflicted with the sin as is clear from the tale of Śantuanu who became the king after his father's death when his elder brother Devāpi went to the forest. The code of morality expected him to wait for elder one. The story can be very well compared with the of Bharata in Rāmāyaṇa, where Bharata ruled over the kingdom as a servant and waited for fourteen years of Rāma's return. King Śantanu suffered heavy drought in the country as a punishment. Here the sufferer is not only the king but the whole country. It is clear enough that it was the duty of the subjects not to make him the king. Then the gods worshipped Fire, and Indra rained in the country. But here, no expiation is suggested for the king, as he had already suffered a lot. Afterwards the place was as *Vahnitīrṭha* where a bath could loosen the bonds of such sins.

The fact that we have *Vahni Tīrtha,* connects the story to the lore of water on the one hand, and on the other, with the cult of sacrifice, where the fire played the most important part. The double motif can be compared with the motif of *Kuṇda,* indicating both water and *bhasma,* as we have dealt with elsewhere in the thesis.

Then some general sins are expressed as wickedness, drinking, dicing, indulging with

another's wife, stealing, falling into a bad company, etc.; and the holy water bath releases the sineer from all sins. Once all the gods bathed in *Brahmakuṇda* and became pure lustrous etc. All sins disappear here.

Unlike the Vedic hymns, there is no particular diety in the Paurāṇic legends who keeps an eye over a man's bed deeds and punishes him, though a few references are made to Yama who calls the person after death to punish him if he is sinful. He sends the sinner to various hells where he is tortured and punished according to his sins. In the *Ṛgveda,* Varuṇa is the god to whom the sinner addresses himself. Varuṇa is the god who is omniscient, and who of himself or by the help of his spies knows the thoughts of men. Various kinds of sins are mentioned for which the sinner wants to be forgiven by Varuṇa. In the hymn VII. 86, the poet with unusual earnestness expresses his anxiety to be at peace with Varuṇa, of whose anger for him he is convinced by the testimony his own or inherited from his father, is not done willingly; many excuses are given for the sin. The god is therefore, prayed to free him form his fetters, as the calf is released from the rope which binds it. In the Brāhmanical Lore of the sacrifice, there are *iṣṭis* or *prāyaścittas* for atonement of sins. But here the purpose is served by a bath in a *tīrtha.*

All sins are destroyed by bathing in the holy waters. The idea is the outcome of the belief in the cleansing power of the water; and secondly the holy water places too are believed to have been blessed with divine powers. Various dieties are mentioned staying there and guarding the *tīrthas.* Even in the *Ṛgveda,* the waters themselves are goddesses and are entreated to carry away the sin and untruth of the poet. Agni is asked to loosen the bonds of the sinner (V. 2.7), for fire by itself is potent to destroy the sins by burning. The waters too are possessed to fire and are influenced by the sun. So they too passess the same quality and purify the sinner.

In the Paurāṇic legends we do not find any clear instance of inherited sins, though we have references to such legends where due to the king's sin, the subjects suffer, due to the husband's sin, the wife and son sufer.

Again, wheres, the waters are potent enough to destroy the sins of others, we find legends where the sins are left or rather, passed on to the water-deities. For instance, once *Prabhāsa, Puskara, Gayā, Naimisa* and *Kuruksetra* went to Brahmā and told him that they had become deformed and polluted because of the sins of the people who bathed in them. The concept in the *tīrthas* taking upon themselves the sins of others is not restricted to the water-places alone. In the case of the *tirthas* we have two motifs (1) taking the sins of the sinner, and (II) purifying the sinner. The two motifs (or really the double motif) is seen involved elsewhere also. Similar is the legend of *Nīlagaṅgātīrtha* where *Gaṅgā* is said to have become blue while purifying the three worlds. Insatances showing sins of other men being passed over to a guiltless man are indicated in the *Ṛgveda.* Thus, the seer Gṛtsamada tells Varuna to ward off his own sins, and requests him not to penalize for sins committed by others (*Ṛgveda,* II. 28.9).

But the *Atharvaveda* suggests that the sin can be inherited not merely from the father, but from the mother and other close relatives too (cf. *yad evas mātṛ-kṛta śesa pitṛ-krtat ca yat*). The efficacy of bath for washing away the sin is noted in the *Atharvaveda,* which says that a purificatory bath washes the sins, as dirt from a log of wood.

We also find sin-eaters in Folklore. The sin-eater is the person who takes up himself the

sins of a dead person by eating food, a piece of bread or the like, placed on the breast of the corpse. This is a custom closely involved in the scapegoat-concept. Sometimes food, drink and a little money is merely passed to him across the corpse. This custom was observed in Wales as late as the 17th century. According to a belief in the Scottish Isles, the sin-eater must be a stranger to the dead, or even a chance passer-by. This is to prevent anyone with a gurdge against the dead from taking his sins and flinging them into the sea, whence they clould arise as demons to torment the poor soul. (This belief may be compared with Brahmahatya but the latter follows the sinner only).

Also it is said, that he who eats the sins of the dead with a grudge in his heart will never be able to cast them off himself; and he will live as one accursed. In India, the sin-eater is sent out of the country and never allowed to return. The corpse-cakes of Bavaria are kneaded, laid upon the corpse, and then baked. The dough is believed to absorb the virtues of the dead, which are thus not lost to the world but passed on to the eaters thereof. Among certain Melanesians, Australian people, and some South American Indians, small pieces of the corpse itself are eaten for the same reason.

Similar customs showing the motif of transference are prevalent among the illiterate and primitive Indians also. Though the motif changes its shade slightly, we may do well to note a few examples. It is said that if a barren woman cooks rice on the burning dead body's breast, in the cremation ground and eats, she gets a child. Also if she takes out the uterus from an unmarried girls's dead body, or the male-organ of an unmarried boy (even half-burnt), cooks it there only and eats, she gets a child. Not only of the dead, but even of an alive person, it is said, some persons, with black magic take out the heart and eat it to get that person's virtues and life. The heartless person dies there only. They shift one person's heart to another person whom they want to survive and the innocent, guiltless person dies.

What we have observed about the water-spirit may be seen also further. Besides penance, the method prescribed by the Purāṇa legends is the holy water bath alongwith devotion and worship of the presiding deity (or spirit of the water-place as we have noted above) of that particular *tīrtha*.

Again the Paurāṇ avoids the possibility inherent in the view of the Upanisads which allows knowledge to outweigh sin. Here bath serves the purpose of knowledge.

The bath-motif further gets associated with that of *dāna*. Holy-bath accompained by various gifts to the brāhmaṇas takes away all the sin according to the Paurāṇ legends.

Similar idea is expressed in the *Manusmṛti* where it says confession and penance avail to remove sins, even intentional crimes, but the same effect is accoplished, even move, simply by gifts to the priest and resort to place of pilgrimage.

At times to Purāṇa does emphasize the grace and favour of the god; alongwith holy bath, to destroy the sins, whereas, the Gītā propounds the doctrine that the grace of the Lord, accompained by the faith of the devotee, has power to cancel the results of actions committed in a previous birth.

Thus, we see that the legends of the Paurāṇa express widely the sense of sin and a will for its expiation. But the main characteristic or motif behind it is the glorification of the *tīrtha* . For instance Śiva should be worshipped at *Bālamaṇḍanatīrtha* and sun at *Tripuskaratīrtha.*

All the sins are destroyed just by seeing or by bathing in some *tīrthas*. The does not seem to be a way of glorification only; but has deep roots in the belief of the people on which such customs thrive.

Form the accounts noted above, a question presents itself. What is the motif behind extolling the bath at a particular *tīrtha*. It has also to be noted that all *tīrthas* appear to be equally efficacious in driving away sins of all sorts merely by a dip in them. The question can be answered in two ways; and both answer appear to be valid. Firstly the idea was to praise a particular water-place as holy and attract pilgrims to it. But there does not appear to be any material gain from such a tactic is noted. Secondly the question may be answered this way. It was not to extol a particular *tīrtha* as such; but the *tīrthas* in general. In this case we presuppose a state of the society wherein sinners were asked to undergo the least expiation, and thus bath at any *tīrtha* came to be employed for this purpose. Once this was done, any place could turn holy with a little popularity and could be a centre for pilgrimage. *Arthavāda* as for the type noted earlier, played the important part in enhancing the popularity of these places. In doing this the bards of the Purāṇics fell back heavily on ancient mythology or popular tales which they connected with the *tīrthas*. In certain cases new stories were formulated and the importance of the *tīrtha* was stressed. This itself, subtly, indicates the change in the social psyche as regards sins and the tendency of the people to abide by the punishments. Heavier punishments, probably, are not undergone and the sinners would shun society. This would be a social loss—both personally and psychologically, the latter to the disgrace that was to be borne by the sinner. It was a social boon to set the sinners to a softening admonition; and this gave rise to the bath with the old belief in the waters being the archetype of purifiers. The idea compares with the motif of *proksaṇa* used in the Vedic sacrifices, and is true to this day. On the other hand the importance of simple *prāyaścittas* as a psychological curative aid is clear from their emplyment in the *Smṛitis* and earlier in the *Śrauta* and Gṛhya *Sūtras*.

CURSE AND BLESSING

Cruse or blessing is a wish, expressed in words, that evil or good may come to a certain person. The wish may be expressed by a god or a spirit or a person possessed with developed mental power. Whatever power it is whether magical or religious or mental, 'at the back of all these, there is the primary connection with neuor-muscular discharge.' The wish may be simultaneous with the impulsive action, just as will may be accompanying or following, an action of which it is the cerebral echo. The curse or blessing can be called the product of powers—thought and word. The thought of words as such of a curse having such super-verbal power coincides with a period of mental evolution and of lingustic evolution, when man became completely conscious of the power of speech. The great Psychiatrist Professor A. Ralf writes in his book *'The Power of Mind'* that when one concentrates fully one can affect the outside phenomena with his will power and thus one can control the outer world with one's inner (mental) power. Curse or blessing is either magical or religious. But there, in the Paurāṇic legends, its form is purely religious.

In the Paurāṇic legends, most of the examples of curses are uttered by the gods or sages or by any other living beings. Again curse is kind of punishment for doing something wrong

and belssings is the reward is the reward for good. Further blessing are obtained by bathing in the holy-waters. Even if a god or a sage wants to bless a person, he is directed to bathe in a particular *tīrtha* for the achievement of various objects. There are different instances of the curses bestowed by various beings in these tales. They can roughly be classified as follows:

CURSE BY THE DIVINE BEINGS

In the tale of Alaṁbusā and Vidhūma, who break the code of morality in the court of Brahmā (by being attracted and excited by the youth of Alaṁbusā) Brahmā curses them to be born on the earth as human beings. Later on, both of them get back their divine forms by bathing in the *Cakratīrtha*.

The divine majesties curse not only human beings or any other inferior to them, but they curse even each other. For example, in the tale of *Brahmakuṇḍa* we find Śiva cursing Brahmā for telling a lie. He curses him that people wil not worship him.

In another tale, Śiva gets attracted by Tilottamā's beauty and Pārvatī curses her to become ugly. But afterwards Pārwatī, finding her innocent, herself takes her to *Rūpadatīrtha* for a bath where she regains her original form.

In the legend of *Sādhyāmṛtatītha,* the divine-teacher Tuṁburu cursed Urvaśī and Pururavas to be separated for laughing during the dance in Indra's court. When Pururavas requests Indra to help them to get rid of the curse Indra suggests them to go and bathe in the *Sādhyāmṛtatīrtha.* Another instance, where one person curses and another blesses (rather guides to get rid of the curse) is the tale connected with *Kṣīrasaras.*

Here Garuḍa curses Kadrū, his stepmother for playing a foul game with his mother Vinatā. Due to the curse, she became unfit to serve her husband Kaśyapa. Kaśyapa only tells her to go and bathe in *Kṣīrasara* to get relieved from the curse.

CURSE BY THE SAGES

The vast majority of the curses is by the sages, the store-house of penances. The nymphs are usually the vitims of their curse. They are seen disturbing the sages who curse them in return. Such are the tales of the Aniketana and the sage Raibhya. The sage Aniketana curses the five nymphs who came to obstructu him in his penance and as a resutl of the curse, they became crocodiles. They stayed in the five *tīrthas* and got back their real form when lifted up by Arjuna. The five *tirthas* became famous as *Pañcāpsarastīrtha.* Similar is the tale of the sage Raibhya who course Urvaśi to become ugly when she desturbed him in his penance. She too got rid of the curse by bathing in the Sarayū and the place is known as the *Urvaśikuṇda.*

Not only example of obstruction in penance but others too are found in some of the tales. For instance, Vaiśya Paśumān's son Duspaṇya used to drown other children. One day he drowned a sage's son. The sage cursed him to be drowned himself and then become a *Piśāca.* Later on Agastya's pupil Sutīkṣṇa bathed in *Agnitīrtha* for his deliverance.

CURSE BY THE MANES

Instances of persons being cursed by the *pitṛs* too are found in the legends. A Brāhmaṇa who did not perform a *śrāddha* for his *pitṛs* was cursed by them to become a *Vetāla.* He was

relieved of the curse by bathing in the *Jābālitīrtha*.

CURSE BY HUMAN BEINGS

Even a layman could curse a person for doing a wrong thing. For example, Candra liked his wife Rohiṇī and neglected the other wives who were Rohiṇī's sisters. So his father-in-law Daksa cursed him to have *Ksaya* (decrease) from Yaksmā disease and the latter blessed him to decrease only in the dark fortnight. The *tīrtha* too was named as *Candra-Prabhāsaītha.* Candra worshipped Śiva, while bathing in the *Prabhāsatīrtha.* Here we have also the nature allegory in addition to the motif of curse.

CURSE BY THE ANIMALS

Not only gods, sages and other human beings have the power to curse or bless but even the inferior beings are found to have this power. In the tale of *Śaṅkhatīrtha,* we see that King Camatkāra, while hunting killed a female deer who was suckling her young one. The deer cursed the king to become a leper. Later on, the king bathed in *Śaṅkhatīrtha* and was freed from the curse. Almost the same tale is repeated in the account of *Kapilātīrtha* where the king's name is Suprabha and he is cursed to become a tiger and is freed by talking to Kapilā cow.

In another tale that of the serpents, the serpents are cursed by their mother to be burnt. The same curse is repeated in the account of *Nāgahrada* where the curse by their mother is through Brahmā, *i.e.*, Brahmā cursed the Nāgas that they would be cursed by their mother to get burnt in Janamejaya's sacrifice. The same tale is given in the *Mahābhārata* too where the serpents are cursed to get burnt.

Again a bear is found cursing King Dharmagupta for cheating, in the account of *Dhanuskoṭi* and *Swāmipuskariṇī tīrtha.* But here in fact the bear is the sage Dhyānakāsṭha in the guise of a bear.

Thus, we see that curses are of various types and various beings. People are cursed to become mad, or ugly or to suffer from diseases to get lower birth etc. Raṁbhā was cursed to become a rock by the sage Viśvāmitra. Here too, she was freed from the curse by the touch of holy-water only. Sage Śveta threw this slab (of rock) on a demoness to kill her. Both the demoness as well as the rock, fell into *Kapitīrtha* and the holy-water changed the rock back into its form as Raṁbha.

A blessing may neutralize a curse. Indra entered Diti's womb and cut her foetus into forty-nine pieces. He became powerless and started smelling bad. But he told Diti the truth and the latter blessed him for speaking the truth, and her forty-nine sons became Indra's helpers (Marut's) instead of enemies.

The blessing in the above tales is left mostly for the *tīrthas.* The *tīrthas* bless the pilgrims though they are directed by others, may be by gods or sages. But the main importance is given to the supernatural power of the *tīrthas.* And at some places, the non-normal stress of the curse is just to show the intrinsic power of the *tīrthas.*

A curse may be regarded as a word, or a spirit, or a thing, but in every case it is changed with energy. It is a natural process of suggestion working through strength of emotion, fear of

ill-will and enmity, and reinforced by the words and power of the soul, that gives the curse its 'power'.

Westermarck says, "Purely magical power, independent of any superhuman will, is rooted in the close association between the wish, more particularly the spoken wish, and the idea of its fulfilment. The wish is looked upon in the light of energy which may be transferred by material contact, or by the eye, or by means of speech to the person concerned, and then becomes a fact."

There is a tendency for the principle of the curse to become itself personified. *Brahmahatyā* seems to be the automatic production of a curse by the sin itself.

Thus, we see that in almost all the tales curse is a sort of punishment and blessing, a reward after the expiation. The persons are possessed of superhuman powers to curse a being and the *tīrthas* are bestowed with supernatural power to bless the person. But the power of blessing is not shown in the persons though nothing is said about it. It is with the *tīrthas*, though they too are bestowed or blessed with these powers by the gods or sages.

DAṆḌA II (DAṆḌAKA).

A thief who had made the world tremble in the Dvāpara Yuga. This wicked Daṇḍaka used to steal the wealth of the Brāhmaṇas, kill those, who trusted him, speak lies, rape the women of others, drink liquor, eat the flesh of cows, mingle with wicked people and do various other sinful deeds daily. Daṇḍa once went to a Vaisṇavite temple to commit robbery. When he reached the steps of the temple he wiped his legs which were wet, on the ground and a small depression that was there, was levelled by the drawing of his legs. He broke the lock with an iron rod and entered the temple. Inside the temple he saw Kṛṣṇa, clad in yellow robes lying on a beautiful cot, with his spouse Rādhā. The thief instantly bowed before the spouse of Rādhā. By this act his sins were washed away. Still impelled by evil nature, he took the silk garment of Kṛṣṇa, spread it on the ground, collected as many things as he could take, placed them in the garment and making them into a bundle, got out of the temple with shaky feet. The bundle fell on the ground with a loud noise. Hearing the noise the neighbours woke up and looke out. The thief began to run and was bitten by a poisonous snake and fell down dead. The men of Yama (God of death) tied the spirit of the theif with a rope and took him before Yama. Citragupta looked into his accounts and informed Yama that he had committed all the sins. Yama asked if there was any good deed to his account. The Citragupta said "When this great sinner was going to commit theft in a Vaisṇavite temple, at the steps of the temple, he levelled a pit by the mud on his leg, and that single good deed on his part has wiped out all his sins." Hearing this Yama gave him a golden seat and showed hospitality and the bowed before him and said "By the soil on your legs you have purified my abode today. I am grateful to you. Now you may go the blissful world of Viṣṇu where there are no deaths or births or sorrow". Hearing this Daṇḍa entered Vaikuṇṭha. (Padma Paurāṇ, Chapter 1).

DAṆḌANĪTI.

(The laws of chastisement). Daṇḍanīti is the law of punishment given to the subjects by Kings of ancient India. According to the criminal laws of ancient India, fining a man up to

two hundred and fifty paṇas (a coin) was called Prathama Śāhasa daṇḍa (first degree of punishement) and fining up to five hundred *paṇas* was called Madhyama Sāhasa *daṇḍa* (medium punishment) and fining up to thousand *Paṇas* was called Uttama Sāhasa *daṇḍa* (highest degree of punishment). If a man complains to the king that his property is stolen, when actually it is not stolen, the man will be fined the amount that is said to have been stolen. There was another law, that the owner of the stolen property and the thief would have to pay double the amount they admit, if the amount shown in the complaint differed from the actual amount stolen. For appearing as false witness, the three classes of non-Brahmins were punished with fine and if he was a Brahmin he would have to be cast out of the society. The King ordered that if one spent the property entrusted with him for keeping, the owner of the property would have to be paid double the amount. If one says that he has given the property for keeping when actually it is not, the person will have to be punished as if he were a thief. If a man spends an amount without knowing that it was the property of others, the man will have to be acquitted of the charge.

If an artisan has received money in advance for a particular product and fails to give the thing at the stipulated time the king will fine the artisan one *svarṇa*. If a man recieved money in advance money in advance on a promise to do a particular work and if he fails to do the work he will be fined one Kṛṣṇala of gold. (One Kṛṣṇala weights three yavagrains). If a man conceals his diseases and marries a damsel, she will be considered as a spinster and the man will be fined two hundred *paṇas*. If a cowherd agrees to look the cows of another receiving pay and food and refuses to returen the cow to the owner the King will fine him hundred paṇas. If a Kṣatriya scoffed a Brāhmaṇa the fine imposed would be hundred paṇas. If it is a Vaiśya the fine will be two hundred *paṇas*. If it is a Śūdra he will be put to death. If a Brahmin scoffs a Ksatriya the fine is fifty *paṇas*. If a Śūdra scoffs a Vaiśya the fine is twenty-five paṇas. If a Brahmin scoffs a Śūdra the fine is only twelve *paṇas*. If a Śūdra scoffs a Kṣatriya his tongue should be cut off. If a Śūdra advises a Brahmin, he may inflict any punishement on the Śūdra.

If a Śūdra wronged a Brahmin, the Śūdra might be punished by cutting off the organ which was employed in the crime. If one spat at a Brahmin, the two lips of the culprit might be cut off. If a man passed urine on a Brahmin the culprit would have his penis cut off. If Brahmin the culprit would have his penis cut off. If a Śūdra sits on the seats of the upper classes his buttock will have to be cut off. If one slays cow, elephant, camel or horse half of his limbs will have to be cut off. Cutting across a road, changing of boundaries, making the water of pools and ponds impure, etc. will have to be punished with a fine of two suvarṇas. (Agni Paurāṇ, Chapter 227).

DATTĀTREYA. (DATTA).

A hermit famous in the Paurāṇs.

Anasūyā, the wife of hermit Atri gave birth to Dattātreya. But Dattātreya was the incarnation of Mahāviṣṇu.

There is a story in Brahmāṇḍa Purāṇa how Mahāviṣṇu came to incarnate as Dattātreya.

Once there was a hermit called Aṇimāṇḍavya (Māṇḍavya). While the hermit was engaged in silent meditation, some robbers passed by that ways. The king's men who were chasing the

robbes, came to the hermit and asked him about the robber. The hermit did not break the silence. The king's men, thinking the hermit to be the thief bound his hands and legs and took him to the place. The king ordered Māṇḍavya to be killed by piercing his body with a trident. Accordingly a trident was posted on a hill far away and Māṇḍavya was seated on the tip of it. Māṇḍavya lay there in agony.

It was at this time that Śīlavatī, famous for her conjugal fidelity, went to the house of a harlot, carrying her Ugraśravas on her shoulder. When they passed by that way Ugraśravas scolded Aṇimāṇḍavya; getting angry at this Aṇimāṇḍavya cursed Ugraśravas that he would get his head broken and die before the sun-rise. Sīlavatī became very sorry when she heard the curse and she also cursed. "Let the sun not rise tomorrow". The sun did not rise next day. Everything in the world was in chaos. The devas were flurried. They went to Brahmā. Brahmā took them to Śiva. They could not find a solution. So all of them approached Mahāvisṇu. The Trimūrtis (three gods) told the devas that the problem would be solved, and the devas returned. Brahmā, Visṇu and Maheśvara went Śīlavatī. Before seeing Śīlavatī, they went to Anasūyā the wife of Atri and sought her help to persuade Śīlavatī to recall her curse. Thus Anasūyā and the Trimūrtis approached Śilavatī and spoke compassionate and consolatory words. At last Śilavatī recalled the curse. The Trimūrtis convinced Śilavatī, that Ugraśravas would not die. The pleased Trimūrtis asked Anasūyā to ask for any boon. She replid that she did not want any boon except that the Trimūrtis should take birth as her sons. Accordingly Mahāvisṇu took birth as Dattātreya, Śiva as Durvāsas and Brahmā as Candra, in the womb of Anasūyā. This is how Dattātreya was born. Dattātreya did penance from his childhood and became a hermit. (Brahmāṇḍa Paurāṇ, Chapters 39 to 44).

When Kārtavīryārjuna became King Dattātreya had become very famous. Kārtaviryārjuna wanted to obtain supernatural powers. So he called the hermit Garga and asked for his advice. Garga advised him that Dattātreya was the incarnation of Viṣṇu and that he would grant his wishes. So Kārtavīryārjuna and his wife came to the river Narmadā, and taking bath in the river, began to worship Dattātreva, who was doing penance close by. Dattātreya was pleased and went to Kārtavīryārjuna and asked him what his desire was. He requested for thousand hands and to be a youth for ever, and such other things. Dattātreya granted his wishes. After that Kārtavīryarjuna would very often go to the hermit Dattātreya for his advice. (Brahma Paurāṇ, Chapter 44).

Once Rāvaṇa went to the hermitage of Dattātreya. The hermit had placed a waterpot purified by reciting spells and incantations. Rāvaṇa stole that waterpot. When the hermit knew this, he cursed Rāvaṇa saying, "Since the water, which was evoked by spells and incantations, has fallen on your head, Monkeys will pullute your head by treading on it." (Valmīki Rāmāyaṇa, Yuddha Kāṇda).

Mention is made in Mahābhārata, Udyoga Parva, Chapter 36, Stanza 4, that the hermit Dattātreya gave exhortations the Sādhyas (the sons of Dharmadeva by his wife Sādhyā).

A boon for the birth of Nahuṣa. See Nahuṣa.

THE DEITIES AND DIEFICATION

The importance of the great epic poems and the Paurāṇas of India for the histroy of

religious thought and its bearing upon the Hindu conception of god is very great as they are the popular possesssions of the inhabitants of every village and town, and the centres of pilgrimage. The names of their heroes and heroes and heroines are on the tongue of every Indian. The trend of this literature is towards a rich polytheism, but by the time of the epics and the Paurāṇas, the phenomenal side of the gods was greatly obscured. Anthropomorphism was carried to such length that even the Sun and the moon were clothed in human dress, speech and action.

In the pantheon of the B.P. there are various categories of gods. Some gods such as Viṣṇu and Śiva are of primary importance. The god Sūrya occupies and independent section. Brahmā is the narrator of the Paurāṇa and the Paurāṇa takes its name after him. The gods Indra, Yama, Agni are of secondary importance and the gods Dattātreya, Gaṇeśa, Soma, Varuṇa, and Kārttikeya occupy a lower position. In fact, varṇa categories are ascribed to gods.

Viṣṇu

In the Ṛgveda, Viṣṇu occupies a subordinate position and his only anthropomorphic traits are the strides, which, as a solar god, he takes across the heavens. He traverses the three worlds in three strides referrring probably to the Sun in the heavens through the three stages of rising, culminating and setting, or the three steps with which he encompasses the universe. This trait of Vedic Viṣṇu was later on symbolized in his incarnation as Vāmana, who asked for land from Bali to be covered in these strides. In the Brāhmaṇas, the position of Viṣṇu remains much the same; he is regarded as equal to the other gods, not their superior. In the older portions of the Mahābhārata, Viṣṇu is little more than a hero; in others he is represented as paying homage to Śiva. In the latest portions of the poem, he is regarded as the most exalted deity. In the Rāmāyaṇa and the Vaisṇava Paurāṇa and exalts Viṣṇu as the supreme deity, though it assigns a high rank of Lord Śiva also. At one point it takes the view that really speaking there is no distrinction between Lord Viṣṇu and Lord Śiva and that they are two aspects of one and the same divinity (56.64-72). In any case, the most interesting fact about the Viṣṇu of the Purāṇas, is his identification with Kṛsṇa, who probably represented the ascendence of the non-Vedic and non-Aryan gods in the Hindu pantheon.

Viṣṇu in the B.P. is described as having thousand heads (45.40; 213.12) and thousand eyes (45.41, 128.155, 213.12). The eyes are compared to the lotus (68.28, 178.29). They are wide like the lotus-leaf (178.123) and perhaps as a result he shines like the lightning (68.53). He has thousand mouths (213.12), thousand tongues (213.13) and thousand hands (213.12). He is also said to have four hands (45.65, 68.30). He has sign of Śrīvatsa on his chest (45.41, 64;68.31; 178.24). Śrivatsa is a particular curl of hair on the breast indicating the status of a cakravartin, the 'universal sovereign', or mahāpurusa. This sign is generally associated with Kṛṣṇa, which is ascribed to Viṣṇu, as the former is considered an incarnation of the latter. The explanation of the sign is given as 'Śrī's favourite abode'. His complexion is blue like the petal of a blue lotus (45.62). He is also called *śyāma* (68.44). His majesty is like that of a cloud full of water (45.41) and he is compared to an atasī flower (178.121). Thus, again, it seems, Viṣṇu in B.P. has taken on the complexion and characteristics of Kṛṣṇa.

He wears yellow clothes (45.65, 68.44, 178.124) and decorates himself with vanamālā, hāra, keyūra, mukuṭa and aṅgada (45.65, 68.30; 178.123-124). He applies divine candana to his body (178.125). All these are the favourite vastrabhūsaṇas of Krsna.

He wields the *śaṅkha*, the *cakra* and the *gadā* (45.65). His *Sudarśana cakra* is very powerful and is his main weapon. Its whiteness is like that of the kunda flower, the moon, the milk of the cow (68.45, 46). His Śārañga bow has the lustre of the Sun and the arrows are like its rays (68.49, 50). He is well versed in all the *śāstras* (68.21) and bears Saraswatī on his tongue (122.71).

Attribuies

Elsewhere it is said that Agni is his mouth, kṣiti has feet, the Sun the moon are his eyes, the sky together with its directions is his ears and body, heaven is his head, the directions are his eyes, *vāyu* is his mind, the waters are his parspiration (56.16.17), stars, the pores of his skin; the oceans abound in the jewels his clothes, bed and abode (56, 27, 29). Again it is said that the Brāhmaṇas are his mouth, the Kṣatriyas his hands, the *vaiśyas* his thighs and the *śūdras* are his feet (56.22.23). He is also called Bahubābu, Ūrupada, Bahukarṇa and Aksiśiraska (122.72). He is frequently called Nārāyaṇa (56.12, 60.25), because water is his abode. Nārāyaṇa is an ancient and dignified epithet which has been used for various Hindu gods. It is not the name of any distinct Hindu divinity. The world is believed to be a patronymic, derived from 'nara' (man), so that it means 'son of man', but it is not known for whom it was originally used. The RV. (X. 490), the Śatapatha Brāhmaṇa, (XII. III. 41) (XI. II, VI. I.I.) (1.12), the Kātyāyana Śrautasūtra, (XXIV, VII.36) and the Mahānārāyaṇa Upanishad (II. IX. I) relate the world Nārāyaṇa with *purusa* and in the Taittirīya Sambitā of the black Yajurveda (vii. 1.5.1) its was suggested that the word was derived from nara (the waters for they are sprung from nara) and ayana (moving). As in Greek though, that the world has arisen from waters is one of the earliest theories of the Hindus as well, and therefore most Hindu writers preferred this secondary derivation of the world, (cf. Manu. 1.8-10), and the B.P. also follows the same line of thought. he resides in the Ksīasāgara (45.60, 126.24) and sleeps on the serpent Śesa (45.50). Lord Viṣṇu is also called Hari, Śaṅkara, Vāsudeva, Deva, and Kṛsṇa (8.65), Govinda, Madhusūdana, Śrīdhara, Keśava, Mādhava, Vāmana, Varāha and Trivikrama (60.39-41; 61.14, 15, 39, 40).

Philosophical Epithets

Some phiosocophical ethiets epithets are asccirbed to Viṣṇu. Thus, he is called Avyakta, Śuddha, Nitya, Sadaikarūparūpa, Sarvajiṣṇu, Paramātman, Hiraṇyagarbha, gross as well as subtle, ajara, amara, aksaya, avyaya, one as well as many, sarvajña (1.21-27). sat as well as asat (23.42) nirguṇa, śānta, sanātana (45.61-63) kūṭastha acala, devoid of bhāva and abhāva, all-pervading, beyond prakṛti (45.66.67), the ātman of all omnipresent, endless, brahmarūpa, urukrama, and the one controlling the wheel of time (56. 43. 44). He is known from the Vedas (126. 25). He is higher than pradhāna, buddhi and the senses (181.22). He is avyākṛta-mūla-prakṛti and the vyākṛta world (23.43). He is acyuta (122.0) and is called Bhūtāpavyakta, bhūtakṛt, bhūtabhṛd and bhūtabhāvana (178.133, 135). He is also called ksetrajña, ksetrabhṛt (178.135). He is also called guṇālaya, guṇāvāsa, guṇāśraya, guṇāvaha, guṇabhoktṛ, guṇārāma,

and guṇatyāgi (178.136). He is ṛk, yajus, and sāman (178.143). He is day, night vatsara, kāla, kāsṭhā, muhūrta, ksaṇa, lava (178.145,146) ect. He is called jagadbīja, jagaddhāma, jagatśākṣī (178.128) and jagatpati (68.28). The historically important fact here is that he is lauded with the Vedānta pithets, as in the Bhagavad Gitā.

Various Forms

In different continents, he is worshipped in different forms. Thus, it is said that in the Plaksadvīpa, he is worshipped in the form of Soma (20.19), in Śālmaladvīpa in the form of Vāyu (20.32), in the Kuśadvipa in the form of Brahmā (20.40), in Krauñcadvīpa in the form of Rudra (20.57) and in the Śākadvīpa in the form of Sun (20.72). So too his dharma is said to possess different colours in the different Yugas. Thus, it is said that his Dharma becomes white in the Kṛtayuga, śyāma in the Tretāyuga, red in the Dvāparayuga and kṛṣṇa in the Kaliyuga (56.40, 41). Desire, anger, joy, fear and attachment are his other forms (56.29, 30). He has a sacrificial form which is lauded at great length. It consists of Savana pots, hotā, havya, pavitraka, vedī, dīksā, samidh, sruva, sruk, soma, sūpa, musala, proksaṇi, daksiṇāyana, adhvaryu, a brahmin knowing the recitation of sāmas, sadasya, sadana, sabhā, yūpa, cakra, dhruva, darvī, caru, ulūkhala, prāgvaṃśa, yajñabhūmi, sthaṇḍla, kuśa, mantra, sacrificial share, somabhoktā and hutārciḥ and he is called agrāsanabhojī. The constant identification of Viṣṇu with the sacrifice is a special feature of the Brāhmaṇas. Elsewhere it is said that Lord Viṣṇu has four forms. The first known by the name Vāsudeva. It is near as well as far and a white complextion. It is always pure. Its nature is indescribable. The second form called Śesa which is the tāmasa forms of Lord Viṣṇu holding the earth upon his head. The third form arising out of the sattva quality of Lord Viṣṇu, maintains the world, establishes Dharma, destroys the demons and protects the gods. The fourth form lies in the ocean on a big serpent and remains engrossed in creating the world. Rajas is his main quality (180.18-24).

Functions

The primary functions of Lord Viṣṇu is the maintenance of the world but it is said that he created Brahmā whose primary function is the creation of the world. Thus, it is said that when at the beginning of a kalpa, all the moving and non-moving beings were destroyed, when the gods, gandharvas, daityas, vidyādhars and uragas were absorbed in darkness, when nothing was distinguishable on account of all pervading darkness, Lord Viṣṇu created Lord Brahmā from his navel-lotus as the end of his yoganidrā (45.26-30; 213.28.29), It is again said that Viṣṇu created water from which a golden egg came out and out of it, Brahmā emerged (1.38-40). This conception seems to have arisen from the ancient belief of the one primordial being resting on or emanating from the primeval waters, where Hiraṇyagarbha, identified with Prajāpati and, in later times, with Brahmā, is said to have arisen in the beginning from the great water which pervaded the universe (RV. 10.121, 129,). According to the popular Indian belief the god Viṣṇu goes to sleep for a period of four months on the eleventh day of the bright half of Asāha, but the B.P. states that Lord Viṣṇu goes to sleep for thousand years end at the and of that he manifests himself in order to perform his functions (213.24.25). At the end of the kalpa, all beings together with Lord Brahmā merge in Lord Viṣṇu (1.60, 62). Lord

Viṣṇu helps prakṛti and purusa in retaining their relationship. The power of Lord Viṣṇu forms the pradhāna and the purusa, the source of their equilibrium which is disturbed at the time of creation (23.29, 32).

Viṣṇu and other gods

After having been Indra's assistant and younger brother and playing a secondary role the the mighty god who fights Vṛtra in the Vedas Viṣṇu emerges as the most powerful god of the epic period, being called the god who is above Indra, Atīndra. The B.P. provides many references when Indra afraid of his enemies approaches Lord Viṣṇu for protection (chaps. 19, 71, 73). Viṣṇu also killed the demon Śārdūla and brought back Suvarṇā, the daughter of Lord Śiva, whom the demon had carried away (129.64-69). The demon Śambara, a sort of replica of Vṛtra, who in the RV is vanquished by Indra, is said to be killed by Viṣṇu in the B.P. (134, 10-13). Indra worships Viṣṇu, and Śiva prays to him when confronted by doubts regarding his frequent dethronement (12.68.88). Lord Viṣṇu kills the demon Mahāśani when Indra requests him to do so (129.94-100). Again it is said that Indra obtained the kingdom of the three worlds by praying to Lord Viṣṇu, and therefore Lord Viṣṇu was called Govinda according to the etymology : *indraṃ gām avindayat* (122.95-97).

The relation of Lord Viṣṇu with Śiva is very significant. Though Viṣṇu is considered to be the Supreme God, he is said to worship Lord Śiva. Thus Visṇu is said to have received back his cakra which was swallowed by Vīrabhadra, an attendant of Lord Śiva, by praying to Lord Śiva (122.95-97).

The B.P. contains an interesting anecdote about the quarrel between Brahmā and Visṇu regarding their relative superiority. It states that when they were quarrelling a Śiva-liṅga rose between the two and the divine speech declared that whosoever finds out its end, would be considered superior to the other. Both of them were unable to find out the end, and thereupon Viṣṇu declared his ignorance, but Brahmā spoke a lie with his fifth head and he was cursed by Lord Śiva (chap. 135). Once it is said that Lord Indra and others practice penance out of fear for him (109.41, 42).

Incarnations

The theory of incarnation pressupposes the recognition of Viṣṇu as a Supreme God, the creator and the ruler of the universe, the upholder not only of the cosmic, but also of the moral order of the world. When the enemies of the rule endanger the order of the world, the God incarnates himself for the purpose of defending it. Thus, the B.P. says : 'Whanever there is a decline of law and an increase of inequity, I put forth myself in a new birth.

Originally, therefore, the number of these appearances was regarded indefinite and the B.P. goes to the extent of saying that there were 1,000 incarnations of Lord Viṣṇu (213.20); but theological speculation tended to fix the number of incarnations and also to define more clearly their relation to the laws of natural evolution. Thus after making the statement, regarding the 1000 incarnations, the B.P. starts with Lord Brahmā as a manifestation of Lord Viṣṇu (212.31) and continues to mention Varāha, Narasiṃha, Vāmana, Dattātreya Jāmadagnya, Rāma, Keśava and Kalkī which is now to come, as incarnations (chap. 213). It is noteworthy

that in this place the incarnations are called prādūrbhāva Jāmadagnya, Rāma, Keśava and Kalkī which is now to come, as incarnations (chap. 213). It is noteworthy that in this place the incarnations are called prādūrbhāva or manifestation and not *avatāra*, though at another (180.39), they are called the *avatāra*, which has become the current term.

The B.P. also mentions the following incarnations : Matsya, Kūrma, Varāha, Narasiṃha, Vāmana. Dattātreya, (180.27-32; 203.106-112), Paraśurāma, (180.27, 312;213.113-112), Rāma, Kṛṣṇa (180.213), Kalkin and some others like Śiva, (55.200), Hayaśiras, Puskara, (213.31), and Buddha (122.65, 69). Further it states that in the different varsas, Viṣṇu is worshipped in different forms. Thus is the Bhadrāśvavarsa, he is worshipped as Hayaśiras, in Ketumāla and Varāha, in Bhārata as Kūrma, in Kurupradeśa as Matsya, and in the form Viśvarūpa, he is worshipped everywhere (18.57-58).

The B.P. deals at length with some of the incarnations and the descriptions are worth nothing.

Matsya

The fish which in the Śatapatha Brāhmaṇa (I.8.I.1) delivers manu form the flood appears in the Mahābhārata (III.187) as a form of Prajāpati, becoming in the Purāṇas an incarnation of Viṣṇu. The B.P. states that Matsya was the first incarnation of Lord Viṣṇu, and when he took this incarnation, he was known as Matsyamādhava (60.1-2).

Kurma

In the Śatapatha Brāhmaṇa 97.51.5 cf. Taittriīya Āraṇyaka 1.23.3), Prajāpati about to create offspring turns into a tortoise moving in primeval water and, in the Purāṇas, this tortiose is an Avatāra of Viṣṇu who assumes this forms to recover various objects lost in a delug. The B.P. does not provide a detailed description of this incarnation.

Varāha

The myth of the Varāha incarnation can be traced to Vedic literature. It says that Viṣṇu having drunk Soma and on the suggestion of Indra, having carried off hundred buffaloes and a brew of milk belonging to the boar left Indra flying across the mountain to slay the fierce boar, (RV. 1.61-7; 8.66.10). This story is developed in the Taittirīya Saṃhitā (6.2.4.23). Śatapatha Brāhmaṇa (I.4.1.2.4) and the Taittirīya Brāhmaṇa (II.1.3.5). In the post-Vedic mythology of the Rāmāyaṇa and the Purāṇas, the boar which raises the earth has become one of the Avatāras of Viṣṇu. In the Rāmāyaṇa, Brahmā, not Viṣṇu, is represented as taking the form of the boar.

The B.P. states that htis incarnation of Lord Viṣṇu is Vedapradhāna and is in the nature of a scarifice. The Varāha form having thousand hands entered the ocean, and held the whole earth in his jaws and saved it form disaster (213.32-43; 180.27-32; 56.20). Narakāsura was born to Pṛthvī when Lord Viṣṇu touched her in the Varāha incarnation. Narakāsura was afterward killed by Lord Viṣṇu in his incarnation as Lord Kṛṣṇa (202.23-25). Elsewhere it is stated that Viṣṇu brought out the pitṛs from the river Kokā in his Varāha incarnation (chap. 219). When the dempon Sindhusena carried away the sacrifice to the earth (79.8-16). The reason for Viṣṇu's forms as a tortoise and a boar seems to be that his primitive worship had

been of a therianthropic character, at least with some class of people.

Narasiṃha

The incarnation of Narasiṃha, or the man-lion, stands by itself. It refers to a popular legend of Visṇu killing in the form of a man-lion, the demon Hiraṇykaśipu—a legend which is alluded to once in the Vedic literature, *i.e.*, Taittirīya Āraṇyaka (X.1-6).

The B.P. states that after the Varāha incarnation, Lord Viṣṇu assumed the shape of a creature half-man, half-lion, to deliver the world form the tyranny of a demon called Hiraṇyakaśipu. His colour, roar and lustre are like those of a dark cloud. When the demon Hiraṇyakaśipu became invincible, lord Narasiṃha emerged from the pillars of his assembly-hall and killed him and all his retinue whith his claws. He killed the daityas living in the Rasātala, sky, forests and at other place. His nails were stronger than the thunderbolt and there were long hair on his nec and face (56.20, 213.80-106).

Vāmana

The Vāmana incarnation's origin lies in a legend developed from a mythical feat of Viṣṇu, frequently mentioned in the RV., regarding the three strides with which he measured the three worlds (RV. 1.65.6). In the Aitareya Brāhmaṇa (5.15) it is found that Viṣṇu and Indra, engaged in conflict with the Asuras, agreed with the latter that as much as Viṣṇu could stride over in three steps should belong to the two deities. The Śatapatha Brāhmaṇa (I.2.5) refers to the dwarf form of Viṣṇu. This Brāhmaṇa story forms the transition to the myth of Visṇu's dwarf incarnation in the post-Vedic literature.

DATTĀTREYA

The reference to Dattātreya as an incarantion comes down from the epic period. The B.P. states that Lord Viṣṇu took the Dattātreya incarnation as a son of the sage Atri (180.31), at a time when the Vedas were destroyed, sacrifices neglected, the four castes were intermingled, righteousness had waned and truth had disappeared. He brought the atmosphere of righteousness together with the Vedas, religious rites and sacrifices and He brough the four castes in their proper order. On Kārtavīryārjuna he conferred the rule of the whole earth. (213. 106-112).

In some parts of India, a saint Dattātreya is worshipped as uniting the Hindu Tinity in himself.

Paraśurāma

The story of Paraśurāma, as told in the Māhābhārata (3. 115; 12-49) has no reference to Viṣṇu, but the first book of the Rāmāyaṇa, which is a later addition to the epic, contains a continuation of his story. According to it the hero was in possession of Visṇu's bow and met the young Rāma, son of Daśaratha, expressly to subdue him; but the latter, who had already broken Śiva's bow, now bent Viṣṇu's bow and deprived Paraśurāma of his victory. This legend, apparently a late invention, would be absurd on the supposition that both are incarnations of Viṣṇu. The B.P. clearly distinguishes the incarnation of Viṣṇu as Paraśurāma from the son of

the sage Jamadagni and is a descendant of Bhṛgu. He cut off the thousand hands of Kārtavītryārjuna and cleared the earth twenty one times of the Ksatriya class. In order to expiate his sins, he performed a horse-sacrifice and gave much daksiṇā and he gave the whole earth together with elephants, horses and chariots to the sage Kaśyapa. Even at present, he practices severe penance on the mountain Mahendra, for the welfare of the whole world. It seems proper to conclude that the origin of this incarnation lies in the idea of restraining the Kṣatriyas in their ambition or attempts at overpowering the Brahmanical caste.

Rāma

Rāma as an incarnation of Viṣṇu seems to be later addition. In the original parts of Rāmāyaṇa, (Kāṇḍas II to VI) the poet regards hero as essentially human and seems entirely to ignore his divine character. But later his divinity is fully acknowledged in Kāṇḍas. I and VII which by common agreement are later additions. The B.P. distinctly eulogizes Rāma as an incarnation of Viṣṇu. It states that in the twenty-fourth Yuga Lord Viṣṇu divided himself into four parts. In order to grace the world, to establish righteousness and to control the demons, Lord Viṣṇu was born in the form of the four sons of Daśaratha. Rāma is described as Śyāma, young, having red eyes, brilliant, long-armed, strong, having a back as strong as that of a lion and mitabhāsī. His wife is Sītā who was Laksmī before her incarnation as Sītā. Rāma, Sītā and Laksmaṇa went to the forest and practised penance for fourteen years. Residing in the Janasthāna, he worked for the gods and killed Rāvaṇa and his army. He also killed the demons Vāli, Lavaṇa, Mārīca, Subāhu, Virāha, Kabandha, and others. Rāma ruled the world for 10,000 years and the B.P. gives a peaceful account of his regin, popularly known as Rāmarājya. After completing hundred sacrifices. Rāma went to heaven. He was the jewel of Iksvāku family (213. 124-158).

Elsewhere he is glorified as a powerful hero but no mention is made of his being an incarnation of Viṣṇu. Thus, it says that Rāma built a great bridge over the ocean, killed Rāvaṇa, brought back Sītā and purified her with fire but owing to the slanders of some anāryas, he abandoned her near the hermitage of Vālmīki. Later when Rāma peformed a horse-sacrifice, Lava and Kuśa, the sons of Rāma appeared there and sang the whole of the Rāmāyaṇa. Rāma blessed and embraced them. The monkeys, Sugrīva, Hanūmān, Aṅgada and the bear Jāmbavān came there and all of them went to the river Godāvarī and worshipped Śiva (chap-154). Elsewhere it is said that after reigning over the world for a long time, Rāma attained the status of Lord Viṣṇu (176.50).

Kṛṣṇa

During the Brāhmaṇa period, Prajāpati, the creator was believed to assume various forms like those of a boar and a tortoise in order to rescue creation in times of danger. After him came Nārāyaṇa and he was identified with Viṣṇu, the slayer of demons. About the end of the Vedic period a popular deity, Vāsudeva, came to be acknowledged as a form of Viṣṇu. Now the race of the Yādavas, whose clans were settled both in the north and in the west of India, revered as their tribal hero Kṛṣṇa, the son of Devakī, who had reputation of having been an earnest seeker of religious truth. It may be assumed that time worship of Vāsudeva as a form

of Viṣṇu had become the popular regligion of these tribal people and the worship of Viṣṇu and Kṛṣṇa intermingled in such a way that Kṛṣṇa came to be believed as a manifestation of Viṣṇu—a human incarnation of the Supreme God. Jacobi opines that the widespread worship of Kṛṣṇa gave birth to the theory of incarnation and, therefore, the incarnation of Viṣṇu as Kṛṣṇa is the most significant to the theory of incarnation as such.

The B.P. provides a myth connects his incarnation bodily with Lord Viṣṇu. When Lord Viṣṇu was implored by the gods the save earth from the oppression of her enemies, Nārāyaṇa plucked out two of his own hairs, a black one and a white one. Desceding to the earth and entering the womb of Devakī, the black hair was born as Kṛṣṇa, and the white hair as Baladeva. It is be noted that this myth makes Baiadeva too an incarnation of Viṣṇu, whereas he is said to be an incanation of Śesa, the snake-god (chap. 181).

Buddha

The B.P. does not provide us with a description of Buddha as an incarnation but just mentions his name in the list of incarnations.

Kalkin

This incarnation is yet to appear for the welfare of the world. He is to be born as Kalkī by the name Viṣṇuyaśas in the village Sambhala.

Monier Williams has rightly concluded, 'looking more closely at the ten incarnations we may observe that in first three Viṣṇu is supposed to be present in the body of animals, and in the fourth to take the form of being half animal half human; this last may be regarded as a kind of link, the object of which is to prevent too great abruptness in connecting the deity with the higher forms of worldly existence. From the mixed manifestation of half a lion, half a man, the transition is natural to that of a complete man. The divine essence passing into human forms commences with the smallest type of humanity, represented by a dwarf. Thence it rises to powerful sages and mighty heroes who deliver the world from the opperssion of evil demons and tyrants whose power increases with the deterioration of mankind during the four ages. We see in all this the working of the Hindu idea of transmigration. Even in Manu's time, it was an accepted dogma that the souls of men, popularly regarded as emanations from deity, might descend into the bodies of animals, or rise to those of those of higher beings. It was therefore an easy expansion of such a doctrine to imagine the divine soul itself as passing through various stages of incarnation for the delivery of the world from the effects of evil and sin and for the maintenance of order in the whole cycle of creation'.

The Kṛṣṇa Legend

The Kṛṣṇa Legend is central to the theogony of the B.P. We shall, therefore describe at some length the place of Kṛṣṇa in the mythology of B.P.

According to traditional history as given in the Purāṇnas, Kṛṣṇa belonged to the Sātvata sect of the Yādavas, who formed the lunar dynasty, and was 94th in descent from Manu. However, some Purāṇas represent Kṛṣṇa as coming from the solar dynasty (cf. Harivaṃśa II. 38.35). The B.P. states that Kṛṣṇa belonged to the lunar race of the Vṛṣṇi family of the Yādavas

(12.50; 196.23, 24). Thus both the solar and the lunar dynasties claimed Kṛṣṇa as their own.

In the RV. (VIII. 85.3, 4) Kausītakī Brāhmaṇa (XXX.9) and Chāndogya Upanisad (III. 17.6) Kṛṣṇa is referred to as a Vedic seer, as a human personality. Pāṇini indicates that Vāsudeva and Arjuna, originally Kṣatriya heroes, were raised to the ranks of gods before his time and Patañjali shows that they had attained divinity by his time. In the oldestnuc leus of the Mahābhārata. There are clear references to the human character of Kṛṣṇa. In the later potions, he is reprsented as a semidivine being, whereas, the parts of the epic that come still latter, regard Kṛṣṇa as the supreme god (Mahābhārata V. 79.5-6). The Purāṇas also present various stages in the development of the Kṛṣṇa legend. Thus the B.P. states that when Kṛṣṇa performed wonderful deeds like Kālīyadamana, Govardhana-dhāraṇa and the killing of Pralamba, in the form of a cowherd boy, the simple-minded villages were perturbed and began to doubt about his human personality and siad that such deeds were difficut to be performed even by the gods. He cannot merely be a simple mighty human being and that surely Kṛṣṇa was either a god or a dānava or a yaksa or a gandharva; and Kṛṣṇa, though representing an incarnation of Viṣṇu, assures them that he was neither a god, nor a Gandharva, nor a Yaksa, nor a Dānava, but their brother (89, 2-12).

Among the Purāṇas, the Harivaṃśa, Brahma, Viṣṇu, Bhāgavata and Brahmavaivarta deal exhaustively with the life of Kṛṣṇa and the accounts in different Purāṇas are not only inconsistent but mutually contradictory.

As regards the problem of identigying Vāsudeva Kṛṣṇa with the Gopālka Kṛsṇa, it should be stated that the B.P. represents a stage when the legend about the cowherd Kṛsṇa must have already been current and his identification with Vāsudeva-Kṛṣṇa been effected. In the Nārāyaṇīya section of the Mahābhārata the Avatāra of Vāsudeva is mentioned for the destruction of Kaṃsa; but for none of the demons whom the cowherd Kṛsṇa killed in the cow-settlement, whereas in the statement of the B.P. (181.8-12) the avatāra of Kṛsṇa is meant to destroy all the demons that appeared in the cow settlement as well as that of Kaṃsa. In this respect, the B.P. is at par with the Harivaṃśa (58-76; 58ṁ78) the Vāyu Purāṇa (98. vv 100-102) and the Bhāgavata Purāṇa (II.7).

As Kṛṣṇa's life in Gokula is not given in the Mahābhārata and in some earlier texts, some scholars taken them to be later additions. Dhruva thinks the Purāṇic and Mahābhārata stories of Kṛṣṇa to be a blending of poetic fancy and historical fact and seeks philosophical and symbolical explanations for most of the exploits of and seeks philosophical and symbolical explanations for most of the exploits of Kṛṣṇa in his childhood. Some stories like the approach of Earth of the god and the promise of god to born for her relief (A.181), exaggerated accounts of some of the miraculous feats of the child Kṛṣṇa (A. 184-192), the fight between Indra and Kṛṣṇa for the Pārijāta tree (A 203-204) etc. were evidently added after the deification of Kṛṣṇa was complete. Thus, the accounts given in the Purāṇas constitute important landmarks for the development of the Kṛṣṇa myth and the evolution of the Vaiṣṇava religion.

Balarāma

Balarāma, a legendary hero of B.P. only next to Kṛṣṇa in his exploits and power, is considered to be an incarnation of Śesa Nāga, the mythical serpent who bears the earth on his

head.

The serpent-cult is very ancient and is referred to in the Taittirīya Saṃhitā (IV. 2.8.3), Kāthaka Saṃhitā (16.15) and Vājasaneyī Saṃbitā (13.6-8). Fergusson traces serpent worship in the nations of antiquity, such as Egypt, Judea, Greece etc. It occurs very frequently in the Mahābhārata. The Purāṇas are full of the descriptions of Shrines of serpents and the B.P. states that snakes are the sons of Kaśyapa and Surasā and Kadrū. Sursā gave birth to thousand serpents—Sarpas, and Kadrū gave birth to thousand Nāgas, the chief of whom Śesa, Vāsuki, Taksaka, Airāvata, Mahāpadma, Kambala, Aśatara, Elāpatra, Śaṅkha, Karkoṭaka, Dhanañjaya, Mahānila, Mahākarṇa, Dhṛtarāstra, Balāhaka, Kuhara, Puspandaṃsṭra, Durmukha, Sumuka, Śaṅkhapāla, Kapila, Vāmana, Nahusa, Śaṅkharomā, Maṇi and thousand others (3.96-101). Garuḍa is their enemy (chap.90) and devours them whence it has been interpreted that the Nāgas reprsent darkness which is dispelled by Sun. When Brahmā divided the kingdom, he made Vāsuki the King of Nāgas and Taksaka, the King of Serpents (4.7). Serpent-worship continues to this day particularly in South India, and serpents are worshipped on the fifth of the bright half of Śrāvaṇa called Nāgapañcamī. India possesses many more varieties of serpents and the toll of life taken by snake bites is very heavy.

Bhandarkar quotes a passage which mentions the religions prevaling in the fourth century B.C. Among these there is a mention of the worship of Balarāma alongwith Kṛṣṇa. That sect become conterminous with the race of the Sātvatas. The B.P. describes the importance of his whorship with Kṛṣṇa and Subhadrā at Koṅārka. Even at present, Balarāma is worshipped at Mathurā and there is a celebrated temple in his honour where he is worshipped by the name of Dauji. The idol of Balarāma bears a cup in his hand, a cup meant for wine to which his addition is wellknown. Behind him there is a shrine Śesa of whom he considered to be an incarnation. Even present he is worshipped as Vrajarāja in Northern India.

He is considered to be an incarnation of Śeṣa (181.39) as well as of Viṣṇu. It is said that after the incarnation of Rāma, Viṣṇu snatched out two hairs—one black and another white—from his body, the white hair was incarnated as Balarāma. Thus, Balarāma too, like Kṛṣṇa, is white hair was incarnated as Balarāma. Thus Balarāma too, like Kṛṣṇa, is considered to be an aṃśāvatāra of Visṇu. He was the seventh child of Vāsudeva and Devakī but on account of the fear of Kaṃsa he was dragged from Devakī's foetus and was afterwards transferred to the womb of Rohinī. Therefore, he is known as Saṃkarsaṇa (181.39-42). This story was apparently invented in order to make him a brother of Kṛsṇa. Probably the two popular gods Govinda-Vāsudeva and Baladeva were closely connected, and, after the former was indentified with the Rajput here Kṛṣṇa, the latter came to regarded as his brother.

The following anecdotes are told about Balarāma. Śatadhanvā had the jewel Syamantaka. Śri Kṛṣṇa killed him for it but found that Śatadhanvā did not have it then in his possession. Whe Śrī Kṛsṇa said this to Balarāma, Balarāma refused to believe his story. He broke all relations with Kṛṣṇa and entered Mithilā. Duryodhana went to Mithilā and learnt the gadāvidyā from Balarāma. Kṛṣṇa then appeased him and brought him back to Dvārakā (17.20-28). Balarāma killed the donkey-faced demon Dhenuka (186). In a game called hariṇākrīḍaṇa, a demon called Pralamba disguised himself as one of the playmates, carried Balarāma at his back and began to fly. Realizing the trick, Balarāma pressed him down with all his weight and

force sot that the demon unable to bear it abondoned the disguise whereupon Balarāma killed him with his fist (187.1-30). Balarāma and Kṛṣṇa killed the elephant Kuvalayāpīda (193.30). Balarāma killed the demon-wrestler Muṣṭika (193.65). He also killed Sunāmā, the borther of Kaṃsa (163.65).

Balarāma is famous for his addiction to wine. Varuṇa sent the wine Vāruṇī to Balarāma for a drink. Balarāma drank to his heart's desire and being intoxicated ordered the river Yamunā to come to him as he wanted to take bath. As the river Yamunā did not come, he dragged her with his plough (chap.198).

He defeated the kings Pauṇḍraka, Dantavaktra, Vidūratha, Śiśupāla, Jarāsandha, Śālva and others when they followed him while he was carrying away Rukminī (199.7). On the occasion of the marriage of Aniruddha with his grand-daughter, Rukmī invited Balarāma to gamble. Rukmī was an expert and Balarāma lost much wealth. At this, king of Kaliṅga mocked him. Annoyed, Balarāma staked one crore mudrās. Rukmī played his turn and Balarāma won, but Rukmī protested saying that he had not agreed to the game. Upon this the divine speech declared that even though Rukmī had not said anything about the betting, his act of playing his turn amounted to agreeing to the bet, therefore, Balarāma had won the bet. But even then Rukmī did not accept the rulling. So Balarāma got angry and killed Rukmī by throwing at him the Aṣṭapada (board of dice). He also broke the teeth of the king of kaliṅga and killed all the kings who were partisans of Rukmī (202.11-2.5).

Balarāma killed the army of Bāṇāsura when there was a terrible fight between Kṛṣṇa and Bāṇāsura (206.30). Sāmba when attempting to kidnap Laksmaṇā, the daughter of Duryodhana was caught. Balarāma went to Hastināpura and requested the release of Sāmba. When they did not comply with, he shook the city with his plough and compelled the release of Sāmba (chap. 208). Once when Balarāma was in the company of his wife Revatī, a monkey Dvivida threw a slab of stone on him and Balarāma smashed him with his (chap. 209). At the time of death, Balarāma went into samādhi whereupon a serpent emerged from his mouth and entered the ocean and the serpent was worshipped by the siddhas and the uragas (210.50-53). The B.P. deals at length with the worship of Balarāma alongwith Kṛṣṇa and Subhadrā. Elsewhere it is said that one who worships Balarāma gets the desired rewards and becoming free from all sins, goes to Visnuloka (58.21-26). Balarāma is more closely associated with Rudra or Śiva as their characteristics agree in many respects. Rudra is regarded as a god of agriculture in the Vedas and so does Saṃkarsaṇa's emblem 'hala' indicate. Balarāma is associated with Nāga and so is Śiva. Both Rudra and Balarāma are known to have been great drunkards. Saṃkarṣaṇa was thus a god of the Rudra-Śiva cult who was later incorporated into the Vāsudeva cult by identifying him with Kṛṣṇa's brother, Balarāma, Balarāma worship is referred to in the benedictory stanza of Bhāsa's famous drama Svapnavāsavadattam.

Śiva

The history of Śiva has undergone many vicissitudes. He was the Supreme God of the proto-Indians and was worshipped by them. The early Vṛtyas in the proto-Indian period worshipped the trio consisting of Śiva, Murugan and Amma corresponding to Śiva, Subramaṇya or Kārttikeya and Pārvatī respectively. He was held by the proto-Indians both as a philosophical

entity, and as a god to be meditated upon. However, with the advent of the Vedic period, the Vedic bards tried to present a new personality by introducing the character of Rudra. As Rudra, he is a minor god in the Ṛgvedic pantheon. He is described there as a malignant as well as a beneficent deity. The epithet Śiva auspicious', which begins to be applied to him in the Ṛgveda, grows more frequent in the later Vedas, and finally becomes his regular name in post-Vedic mythology. Thus, the next effort of the Aryans was mainly towards causing an amalgamation of the two gods, Śiva and Rudra. In the later Samhitās alongwith Viṣṇu he becomes one of the two great of the Brāhmaṇas. The Vājasaneyī Saṃhitā mentions such epithets of god as Giriśa, Paśsupati, Kapardin, Sarva, Bhava, Śiva and also as wearing hide-skin garments, and in the AV. He is elevated to a higher position. In the period of the Brāhmaṇas, the power of Rudra was at its height. The gods were afraid to him lest he should kill them. It is, however in the Śvetāśvatara Upanisad that Śiva stands alone in the field as the Supreme God and the *bhakti* which manifested itself at that time was mostly directed towards him. But this Upanisad is not a sectarian work and there is no evidence in it of the existence of a Śaiva sect which worshipped Śiva as its favourite god. The Gṛhyasūtras also do not provide evidence of the existence of a Śiva sect. From the days of Patañajali onwards, the existence of some Śaiva sects can be taken for granted. In the earlier portions of the Mahābhārata., both sects, *viz.* Śaivas and Vaisṇavas, exist without much antagonism between them but in the later part of the epic and Purāṇic periods is of deep interest. In the epics the formation of the basis of the future mythology takes place and Śiva is not brought into direct contact with the other Brāhmaṇic gods. The old characteristics of Śiva during the Indus valley period are attributed to the new personality of Rudra-Śiva. Thus, the epic and Purāṇic Rudra is a combination of the Vedic and non-Vedic notions. Hence, the early notions of Śiva as a dancer, an ascetic and a yogin, a god of the Himālayas, and one possessed of three eyes are all associated with the Śiva-Rudra of the Vedic and Brāhmaṇic period. It should be borne in mind that all these elements are not an innovation but they are introduced only as matter of revision of the past.

Though, the B.P. is considered mainly to be a Vaiṣṇava Purāṇa still it does not aim at the exclusive worship of Viṣṇu. On the contrary, it deals at great length with Śiva and considers him at per with Viṣṇu. The following is the picture of Śiva as obtained from the BP:-

Śiva is called Vikṛtarupa (34.100), Dhūrjaṭi (35.1) Nīlalhita (35.1), Vilohita (40.13), Śuciromā (40.61), Śikhanḍī (40.79). He is said to have three heads (40.11) or a thousand heads. The moon rests on his head and hence the epithets Śaśikhaṇḍamaulī (110.104). Candrārdhakṛtśekhara (34.1), Bālendumaulī (78.58, 59.15) etc. are applied to him. The crescent on the forehead of Śiva is a mere development of the early reprsentative of the so called 'triśula-horn' placed on the head of Śiva during the proto-India period. His head is either fully shaved or half shaved (35.14). He keeps matted hair. He is said to have jaṭās (40.11). He has a blue braid or a golden braid (40.16). Elsewhere it is said that he keeps his hair loose and they are wet water of the river Ganges that rests on Śiva's head (40.33, 39). His hair is yellow in colour (40.37). The epithet Ūrdhavakeśa is also applied to him (40.61).

He is said to have three eyes of which one is in the forehead. According to Monier Williams, the third eye and the crescent moon on it mark the measuring of time by months. According to Father Heras, the idea of three eyes was so well known that its mention in the

inscriptions revealed to those people the idea of the supreme being. As already noted Śiva is also said to have thousand eyes (37.4, 40.31). His eyes are said to be deformed (40.3). The colour of his eyes is said to be White, yellow, black or red (40.35).

He has big ears (40.4) justifying the use to epithets like śaṅkukarṇa, kumbhakarna, gajendrakarṇa, gokarṇa and śatakarṇa (40.4, 5).

When Lord Śiva presented his ugly aspect to Pārvatī, he appeared with a broken nose (35.5). He had a big and fearful mouth in which Kālāgni resides (40.65). Śiva has thousand tongues (40.5). His tongue is said to be sharp like a sword (40.23). He is called Daṃstrī (43.23). He has fearful teeth (40.23), although again it is said that his face is pleasant like a moon (40.74). His throat is said to be blue and he is called nīlakaṇṭha (109.31) and nīlagrīva (40.13). His bread is yellow (40.61); his shoulders are as strong as a bull's (40.16); he has ten hands (40.21), and a big belly (40.61). He is also said to have hundred bellies (40.5). He has thousand feet (40.30).

His complexion is red like that of the rising Sun (40.30). Elsewhere he is said to be Śaratkumdenduvarcāḥ (59.14, 15). Śiva's white complexion may be due to the feet that the Brahmins of Kashmir, who are very fair were the first to worship him. Then as cult moved southwards his complexion turned more in keeping with that of his worshippers. Śiva's wife Pārvatī is often called Gaurī, the plae-Coloured. Śiva wears no clothes (38.36, 37) of if he does it is the skin of lion (chap. 124). He uses white bhasma (10.22, 59.14, 15) and saffron (chap. 108). He is called vyālayajñopavītin (40.37). A serpent adorns his neck. He also wears a necklace of bells; hence the epithets ghaṇṭakī and ghaṇṭī are applied to him (40.66). He like the garland of skulls and a sūtra of kapālas (37.7). The practice of offering human victims to Śiva was long in vogue since the proto-Indian period. This may be the reason why Śiva and Kali are always represented as wearing a necklace of skulls. The Kāpālikas and the Kālamakhas are called the wearers of skulls.

Cemeteries and burning grounds are his favourite haunts; imps and demons are his servants, and ferocity and irascibility on the slightest provocation constitute his normal condition of mind.

Śiva is the best architect and the progenitor of all the artisans (chap.40). In order to regulate the world, he divided the Vedas and propagated gāthās, Smṛthis, and the Purāṇas, and all of them have the nature of śabda (75.8-13). Though Lord Śiva creates, protects and destroys the world by his Māyā, he is not attached to it (129.68,69). Though living the life of a sādhu, he is a grhastha who gives gifts (37.14). Those who are afflicted by the troubles of the world get peace by worshipping Śiva and Pārwatī. He is considered to be so liberal that when pleased, (107.55) he grants things which one does not even deserve. Hence, the epithet ayuktadātā is applied to him (110.101-106).

The B.P. gives a detailed description of Pārvatī's marriage with Śiva (36.70). It narrates how Pārwatī formed conspiracy with Vināyaka and Jaya to bring down Ganges from the head of Lord Śiva (chap.74). He is called Umāpriyakara and Ambikānātha (34.1, 37.3, 40.38). Ambikā, a post-Vedic name of Śiva's wife, is mentioned for the first time in Vājasaneyī Saṃhitā (3.5) appearing here, however, not as Rudra's wife, but as his sister Umā, and Pārvatī, the regular name of Śiva's wife, seems first to occur in the Taittirīya. Āraṇyaka and the Kena

Upanisad.

Śiva makes his abode on the mountain. He is called Giriśa, Giritra, *i.e.*, lying on a mountain', probably because the thunderbolt he hurls, springs from a club, which is often compared to a mountain and on which he is believed to dwell. He is said to reside on the Jyotisthala peak of the mountain Meru which was studded with Jewels. Further the Śatarudrīya refers to Rudra-Śiva as Giriśa, Giritra, etc. This idea must have developed later on. And it is thus that Śiva is endowed with the Kailāśa as his abode.

Śiva lives among the Ādityas, Vasus, Aśvinikumāras, Kubera, Guhyakas, Śukrācārya, Sanatkumāra and others (39.4-8). The *rāksasas*, piśācas and pārsadas sit near him. The Mahābhārata and the Purāṇas give a detailed description of the gaṇas of Śiva. Pārwatī sits by his side and Gaṅgā serves him (39.4-8). He is surrounded by the naked gaṇas (38.36.37). He is the destroyer of pramathas (40.15). He lives in the beings residing in ocean, river, mountains, caves, unapproachable places, cow settlements, cross-roads, old houses, in Rasātala and in the places, where elephants, horses and chariots are kept (40.93.96). He also earned a reputation for destroying sacrifice: once when the sacrifice was fleeing in the form of deer, he destroyed it by becoming a hunter (39.35, 36;37.9). He also destroyed the sacrifice of Daksa (chap.109).

Rudras

Śiva is represented with eleven armlets in the Indus valley period. The B.P. states that Rudras were created out of the anger of Brahmā (1.45) and the Rudras are the sons of Kaśyapa and Surabhi. The names given are Ajaikapāda, Ahirbudhnya, Tvasṭā, Hara, Bahurūpa, Tryambaka, Vṛsākapi, Sambhu, Raivata, Kapardī, Sarva and Kapālī. They were born by the grace of Lord Mahādeva (3.46-48). The expression Ajaikapāda and Ahirbudhnya occur in the Ṛgveda. In the opinion of Karmarkar ekapād is indicative of the image standing on one leg in the Indus valley period. The expression Airbudhnya throws light on the close association of Śiva and the Nāga, which was supposed to be in the depths of the world, the later Pātāla.

Virabhadra

Vīrabhadra is said to have been born from the anger of Śiva to destory the sacrifice of Daksa in the form of a lion (39.75-77). From his pores he created to many Rudras that darkness prevailed on all the sides and the lustre of Sun and the moon became dim (39.40.58). Vīrabhadra is a favourite deity of the Kurumbhas, a tribe of hunters and shepherds in Southern India. Vīrabhadra destroyed the sacrifice of Daksa with the help of Bhadrakālī, who too was created out of Pārwatī's wrath (39.72).

Jvara

He is said to have been created out of the perspiration of Śiva's forehead. When Śiva was angry with Daksa, he wanted to destroy his sacrifice which grew afraid, took the form of a deer and began running away in the sky. Śiva followed him with bows and arrows. At that time Jvara arose from his perspiration and he is described as too short, red-eyed, yellow-bearded, terrible, hair raised upwards awe-inspiring, having redears, having a terrible or bad colour and wearing red clothes. He burnt the sacrifice and the gods were so afraid to him that

they fled from him in different directions. The earth to tremble and Lord Brahmā then declared that he would be known in the world by the name of Jvara (39.77-87), which literally, means fever.

Manyu

In the Ṛgveda, Manyu, wrath, is a personification suggested chiefly by the fierce anger of Indra, and is invoked in two hymns (RV.10.83,84). In the B.P. he is believed to have emerged from the third eye of Śiva. He is the *purusa* in men, the *ahaṃkāra* in all beings and the *krodha* of all. He is within all but no one knows him. The gods conquered the demons with his help. He is a representative of Lord Śiva and burns everything with his brilliance at the time of destruction and at that fierce time he holds all the weapons, increases joy and conquers everything (162.20-29).

Kārttikeya

Among the post-Vedic gods, Kumāra or Kārttikeya is a deity of high rank sometimes called Skanda and Mahāsena also. The popularization of the cult of Śiva involved a process of synchroniration the adoption of various local gods as his manifestations. Skanda, a deity of the same class, who was the family god of some west Indian dynasties, now under the name of Subramaṇya is most popular in South India, where his association with the mother goddess shows that he is connected with the non-Aryan cult. It is a cult special to the Tamil and Malayalam peoples. He is first mentioned in the Chāndogya Upanisad (vii, 26.2), where he seems to be identified with Sanatkumāra. Hopkings surmises that Skanda is not a later addition to the epic but a god rapidly increasing in importance as the epic expanded or more particularly, as the Śiva-cult expanded. Jacobi infers that Kumāra as the lord of the army was introduced as a new god probably due to a change in the form of government in the country whereinstead of the king holding both the offices of ruler in peace and leader in war, the office of a general became separate and distinct.

The myth of the birth of Kumāra is variously described, his father being given as Śiva (81.2) and Agni (82.10, 3.40), his mother as Umā (81.2), Gaṅgā (82.10) and various other minor deities like the wives of the sages (42.6) and others. These rival claims to parentage had to be settled and this was effected by the assumption of a sort of joint parentage, and by making some of the female deities his nurses or adoptive mothers. The strage myth about the birth of Kumāra appears to be best interpreted on the assumption that in different parts of India there were several popular representative of the war-god and that these were combined into one, Kumāra, the war god common to all Indians. For there are three variants or altar egos of Kumāra.—Viśākha, Śākhā and Naigamē—and the B.P. identifies Viśākhā (81.4) with Kārttikeya who is known to have received popular worship.

The following is the story related in the B.P. about Kārttikeya's birth. When the gods were oppressed by the danger of the demon Tāraka, they requested Agni to bring it to the notice of Śiva. Thereupon Agni took the form of a parrot and with great hesitation went to the place where Lord Śiva was in privacy with Pārvatī. Lord Śiva released his semen into Agni who unable to bear it transmitted it into Kṛttikās on the bank of the divine river. The child that

was thus born to them was known as Kārttikeya 128.1-25; 3.41). Elsewhere it is said that the Agni drank up the virile semen of Lord Śiva and preserved it in six of the wives of the seven sages, *i.e.*, all excepting Arundhatī. These wives released their foetuses in the Ganges where they were mixed together by the wind and out of them a child with six faces destined to kill the demon Tāraka was born (82.1-12). Therefore, he is called Kārttikeya, the son of the six Kṛttikās, the wives of the sages, and Saṇmukha, because he was born with six faces, also Gāṅgeya, as the foetuses were released into the Gaṅgā, the son of Śiva as the semen originally belonged to Śiva and Agniputra as Agni drank the semen.

Among the feats of Kārttikeya the most important is the destruction of the demon Tāraka (81.2). In this connection an interesting story is told about Kārttikeya's lust of women. After the desturction of Tāraka, Lord Śiva and Pārvatī were so pleased with Kārttikeya that they permitted him to enjoy himself as much as he pleased. Kārttikeya took undue advantage of the permission and began to sleep with the wives of gods. The gods complained to Pārwatī about her son's misdeeds. When, in spite of Pārvatī's insistence to check himself, Kārttikeya was unable to restrain himself. Pārwatī took the form of every god-wife so that Kārttikeya saw the form of his mother in every women and took an oath to look upon every female as his mother (82.1-15).

The B.P. further states that the holy place, Kārttikeyatīrtha or Kumāratīrtha on the bank of the river Godāvarī is dedicated to Kārttikeya. By visiting it one attains grace and beauty and even great sins like sexual relations with the wife of one's teacher are expiated (81.20, 21).

A Liṅgāyata tradition reports that Kārttikeya was the under of a gotra an was a form of Lord Śiva himself. On the reverse of the coins of the Kusāṇa Prince Kaṇiska, there are figures with name of Greek letters of Skando, Mahaseno, Kumāro and Bizago. Several observances and vows in the name of Kumāra and Kārttikeya are mentioned in Hemādri's Vratakhaṇḍa. His worship has not become obsolete even to his day.

In Thailand a great festival was celebrate in honour of Kārttikeya and the Piciades who fostered him. It took place at the time of the moon's conjunction with this starcluster, *i.e.*, shortly before full-moon. It was a fire-festival in agreement with Kārttikeva's legendary birth from fire. Similarly the worship is offered in honour of Kārttikeya in Southern India on the full-moon day. The B.P. also states that one who takes a bath at Kṛttikātīrtha in the Kṛttikāyoga of the Kārtika month gets the merit of all the sacrifices and becomes a religious king (82.15,16).

Gaṇapati

Originally known as Vighneśvara, a trouble-maker for the Aryan gods and a leader of the 'gaṇas'—the indigenous tribal groups,—was Aryanized and transformed into the god of success, in the Purāṇas.

In the Atharvaśiras Upanisad, Rudra is identified with many gods, among whom one is called Vināyaka, another name for Gaṇapati. In the Mahābhārata (13.:151, 5.26,57) many Gaṇeśvaras and Vināyakas are mentioned. In the Mānavagṛhyasūtra (2.14) the Yājñavalkyasmṛti (1.271ff.) an account of Vināyakas is given but the difference between the two shows that during the period that had elapsed between the composition of the Sūtra and that of Smṛti the four Vināyakas had become one Gaṇapati-Vināyaka, with Ambikā for his

mother. The ceremony occurring in the Gṛhyasūtra mentioned above suggests that the Vināyakas were objects of faith before the Christain ear, but the one Gaṇapati-Vināyaka, the son of Ambikā, was introduced in the Hindu pantheon much later.

There are groups of images of Kalā, Kali, and seven mothers or śaktis, and Gaṇapati in the caves at Ellora which are referred to the later part of the eighth century. Thus it seems that the rehabilitation of Gaṇapati as a Hindu god must have taken place between the end of the fifth and the end of the eighth century. In another inscription dated Vikrama Saṁvat 918 corresponding the A.D. 862, found at a place called Ghatiyala, 22 miles north-west of Jodhpur, an obeisance is made to Vināyaka.

About his birth, the B.P. states that Pārwatī created him by meditation. Many gods came to see the newborn child Gaṇeśa. Ingnoring his mother's advice, he grasped the moon is his father's forehead. Because the milk in large gulps out of a childish feat that his brother Kārttikeya might get more of it, Pārwatī called him Lambodara (114.4-18). Interestingly enough it is also stated that he was created out of dirt (97.22).

In one hand he holds the Vighnapāśa and on the other shoulder he rests an axe and when he does not receive homage, he creates obstructions. He is said to have thrown obstructions in the deeds of his mother. He is very proud of his abilities. His vehicle is a rat. It is probably more than a coincidence that the rat is a totern of at least one Dravidian tribe, the Oraons (Encyclopaedia of Religion and Ethics, Vol. VI, p.178). He is called Ambikānandana, Ādideva and Gaṇeśvara. In all the rites, all the deities, Brahmā, Viṣṇu and Maheśa worship him, meditate on him and bow down before him. None can equal him in bestowing the desired fruits. Thinking thus, did Lord Śiva worship him before killing Tripura. In the works dealing with dharma, artha and kāma, he should be worshipped first. The merit of his worship never decreases. The gods and the deities worship him daily (114.4-18). Gaṇeśa obstructs the path of anyone who goes on a pilgrimage of the Ganges. The reason given in B.P. is that he does not like Śiva's affection for his mother's co-wife, the Gaṅgā (chap.176). These and other myths are also referred to in other works.

He is called Gajavaktra (175.37). It is difficult to determine how the god came to have the elephant's head. The images in the cave-temples at Ellora show him with it and Bhavabhūti in the beginning of the eighth century describes him with that head in Mālatīmādhava. Bhandarkar infers that as Rudra-Śiva and other gods allied with him were found, in perhaps suited the fancy of some men to place the head of that animal over the body of a god originally mischievous.

His symbols, the rat and the elephant, the description of his prowess, the stories about the his origin—all connect him with the non-Aryan indigenous population, although subsequently he emerged as the most popular god of the Hindus. The Purāṇas contribute a great deal to his adoption in the Hindu pantheon.

Six varieties of the Gāṇapatya sect are mentioned by Ānandagri in his Śaṃkaradigvijaya and by Dhanapati in his commentary on the corresponding work of Mādhava.

Brahmā

Brahmā, known as Prajāpati, in Vedic times, is celebrated in ṚV. (X.121) as the creator

of heaven and earth, of the water and all that lives, —he who was born as the one lord of all, that is, the one king of all that breathes and moves, the one god above all the gods, whose ordinances all the gods and beings follow, who embraces with his arms the whole world with all creatures. In the Vājasaneyī and Atharvaveda Saṃhitā and quite regularly in the Brāhmaṇas, he is recognized as the chief god. In the Sūtras, (Āsvalāyana Gṛhya 5.3,4) Prajāpati is identified with Brahmā. In the place of this chief god of the later Vedic mythology, the philosophy of the Upanisads puts in the impersonal Brahmā, the universal Brahmā, the universal soul or the absolute.

There are reasions to believe that in the pre-Vedic days when religion and magic were insparably connected, the various forms of Rātra cults in which the gods worshipped were water, earth, fire, air and other. Some worshipped any one or two, and so all of these came to be regarded as creators of the world. The worshippers of earth gave rise to worship of the mother goddess and later on the Śākta or Tāntric religion. Gradually these religions gave rise to the idea of a single creator—Brahmā. The old god of the water-worshippers was perhaps known as Nārāyaṇa and he was now identified with Brahmā. The worship of Dharma, Śiva, Sūrya and other minor gods was also gradually assimilated by the Brahmā cult. The Śraddhā cult was also thus amalgamated.

It is probable that the worship of the gods known to the early Vedas also existed in the pre-Vedic period. Besides the god or goddess of earth, a water-god, a fire-god (pre-Vedic Agni), a wind-god, and Vyoma were worshipped. They were the Rātra gods. But, for reasons, now lost, the cult of sacrifices gradually arose in India, many of the old gods were incorporated in the Vedas, and their worship was to be performed with sacrifice. Hence, followed a great religious schism, the Vedic people forming one group and the worshippers of the old Brahmā (Rātra gods) another. The Vedic gods were called Diva (from which came the world 'deva') and the gods of the Brahmā cult were known as 'Rātra' gods. The symbolic representation of the schism was the struggle between the Devas and the Asuras. The Brahmā or Rātra cults were for a long time regarded as Asura or non-orthodox chiefly followed by the lower class people in some parts of India. The older religions gradually changed the character of the Vedic religion. In the eastern parts of India, (from Brahmāvarta and Kuruksetra to Orissa) where the Vedic cult spread slowly, the majority of the people followed the Brahmā cult. In the north-west the great personality of Kṛṣṇa-vāsudeva gave rise to the Vaiṣṇava Vāsudeva Pāñcarātra cult. Later arose Jainism and Buddhism which gava a death blow to both the Vedic and the Non-Vedic cults, including that of Brahmā. But Buddhism fell a prey to the old religions and Vaiṣṇavism became the predominant religion. Alongwith that arose the worship of Śiva, Śakti goddesses, Sun and other gods, which gave rise to the modern form of Hinduism. The Vaiṣṇava rligion assumed the form the Bhāgavata-Pāñcarātra religion, and religious sects arose out of the five gods of the old Brahmā cult. But Brahmā disappeared althogether. Thus we find Kṛṣṇa being called 'Bhagavān' himself or Nārāyaṇa or Śiva. The Vedic sacrifices were forgotten. But the old beliefs in image-worship, ancetor worship, tree worship, sanctity of water, the old exclusiveness among the prehistoric sects in the form of the caste system, the sacred places of Brahmā and Śiva—all survived in the Indian religions. The philosophy of the Rātra cult give rise to the Sāṃkhya. The Vedic sacrifice, whose power was called Brahman

(after Brahmā), gave rise to the Upanisads and Vedānta philosophy. But the Sāṃkhya was followed by all religious sects. Many problems of Indian philosophy, religions and art may thus be solved if further investigation is carried out about the Brahmā cult.

The B.P. takes its name after Brahmā who is its narrator. It does not give as high a position to Brahmā as it has given to Viṣṇu and Śiva. It describes him as follows:

He is called the self-created-Swayambhū (1.37 40). At the same time he is also said to have emerged from the nevel-lotus of Lord Viṣṇu at the end of his yoganidrā (45.29-39). Again, it is said that the cause which is avyakta, nitya and sadasad and which is called Pradhāna, created Purusa and Purusa created the world. The Purusa is Brahmā. He is then called Ādya, Susūksma and lord of the world (1.27). From him he created first the waters and from them the Vīrya was created, from the waters an egg emerged which was of golden colour and in it Brahmā created himself. After living there, Lord Brahmā divided the egg into two parts, sky and earth, and in between them he created the sky. The whole earth was surrounded by the waters. Then he created kāla, manas, vāk, kāma, krodha and rati. He then created the seven Mānasa-sons, Marīci, Atri, Aṅgirāḥ, Pulastya, Pulaha, Kratu and Vaśiṣṭha. Out of his anger he then created Rudra; then Sanatkumāra and Skanda. After all these he created lightning, clouds, rainbow and birds, followed by Ṛks, Yajus, Sāmas, and Sādhyas. Then Brahmā divided his body into two parts, one-half constituting the female form. The two together created all the beings (I.33-52) and from that time onwards, sexual intercourse between between men and women began (45.69-39), (chap.161). Mythological and theosophic notions inherited from the Vedic period have thus been combined with notions of later origin—genealogic legends, the evolutionary system of Sāṃkhya and the scheme of the ages of the world-in order to give a rational theory of the origin and development of the world in harmony with the teaching of the Vedas.

He is called Hiraṇyavarṇa (1.40). He is always surrounded by gods, *dānavas*, gandharvas, yaksas, vidyādharas, uragas, munis, siddhas and nymphs (26.31). His lustre is insupportable (I.24). He is also called Padmakeśarasaṃkāśa (45.29). Besides the seven Mānasa-sons he had five daughters, Śavitrī, Gāyatri, Śraddhā, Medhā and Saraswatī (102. 1,2). As regards his rising from the navel-lotus, there is a myth in the Taittiriya Āraṇyaka (I.XXIII.1) which says that when the universe was still fluid, Prajāpati alone was produced on a lotus-leaf.

He is called Ādideva (9.24), Jagannāth, Jagadyoni, Jagatpati, Jagadvandya, Jagadādhāra and Īśvara (26.31). He is Sanātana (9.24,25), Avyaya, lord of the worlds and Pañcabhūtasamāyukta (45.30). He is the knower of past, present and future, (122-53, cf. Rāmāyaṇa 7-54,32).

The Māyā form of Brahmā is aja and is red and black in colour. She keeps her hair loose. Kāma constitutes her nature. She infatuates the three worlds. She is called Maheśvarī and Mahāmāyā and is very proud of her greatness (134.6, 10).

The main function of Brahmā is creation. By the powers of his mind, he created the sage Atri, Yonibhūtas, Sthūlabhūtas, Sūksmabhūtas, all the four types of begins, Mārīcas sages, gods, pitṛs, yaksas, vidyādharas, rivers, men, monkeys, lions, birds jarāyujas, aṇḍajas, svedajas, udbhijas, brāhmaṇas, kṣatriyas, vaiśyas, śūdras, antyajas, mlecchas, tṛṇa, gulma and ants (45.29-30).

The B.P. describes Brahmā in the capacity of a bestower of boons. Thus Brahmā granted a boon to Bali that he would be a great yogin and that no one would equal him in strength (13.32-34). When Pārwatī practised penance, Brahmā granted her the husband of her desire (34.98). At the same time, Brahmā would not tolerate injustice. Thus, when Saraswatī loved Purūravā for many years without Brahmā's knowledge, he cursed that she would be a river in the Mṛtyuloka seen at some places and not seen at other places (chap.101).

Many a time, has Brahmā helped the other gods and the sages. Thus in the swayaṃvara of Umā, Brahmā came with a retinue of yogins and siddhas and performed the rites of marriage of Śiva with Umā (36.4, 134, 135). Again, when the moon refused to give back Tārā to Bṛhaspati, Brahmā intervened and brought about a reconciliation (9.24,25). Elsewhere it is said that Brahmā took the from of a maiden and infatuated the demons who obstructed a religious sacrifice (134.5). The relation of Brahmā with Viṣṇu is to be noted. At the beginning of *kalpa*, when many demons wanted to kill Brahmā, he prayed to Lord and killed the demons (chap. 156). Elsewhere it is said that Brahmā is dependent on Viṣṇu (1.24) and that at the end of a *kalpa*, all the gods alongwith Brahmā enter into Nārāyaṇa (5.61).

The B.P. relates some suggestives stories about Brahmā. While performing the marriage rites of Lord Śiva, the virile-semen of Brahmā spilled on seeing Lord Śiva touch the thumb of Pārwatī for the performance of the marriage rite and from it the Vālakhilyas were created, Brahmā was abashed but Lord Śiva gave him a water-pot consisting of holy waters for expiation (chap.72). Another story relates how Brahmā developed a passion for his eldest daughter and followed her in he form of a deer when she attempted to escape in the form of a female deer. The Lord Śiva took the form of a hunter and threatened to kill Brahmā. Thereupon Brahmā desisted (chap. 102). A similar myth is told in RV. (10.6) and is referred to several times in the Brahmaṇas. The basis of this myth seems to be two passages of the RV. (1.71.5, 10.61, 5-7), in which the incest of a father with his daughter is referred to and an archer is also mentioned.

Another myth shows how in the dispute between Bhamā and Viṣṇu Brahmā lied that he had seen the end of the Jyotirmaya Liṅga of Lord Śiva (chap. 135). However, during the later epic period, his superiority is set aside in favour of Viṣṇu or Śiva and the temples of Brahmā are now very few, the most wellknown being the one at Puskara. There is a temple of Brahmā in the Idar State and another at Sadhi near Baroda in Gujarat.

The Sun

The sun was worshipped as Sūrya, Mitra, Savitṛ, and Pūsan in Vedas. Though all of them represented basically the same phenomenon, yet they were considered to be distinct deities as their concepts revealed different powers of the Sun. As Savitṛ, he is the giver and sustainer of life, who each morning awakes the universe and men from sleep; as Mitra, perhaps the most ancient cult of all he is associated as a member of an early triad, symbolized by the sacred syllable Om, the triad being Agni, Vāyu and Mitra. He is invoked also as Pūsan, the guardian and preserver of the cattle, the companion of travellers, and guide of the soul on its perilous way to the lower world. In later times these several Sun-gods were merged in one and he continued to be worshipped as a Sun-god even after he rise of the Supreme gods. In the seventh century, Mayūra prayed to Lord Sun in one hundred verses and in the eighth century,

Bhavabhūti eulogized Lord Sun in his Mālatīmādhava. Thus, the Sun has been adored since the Vedic times for the removal of sins and as the bestower of riches, food, fame, health and other blessings.

In mythology Sūrya is the son of Dyaus, the widespreading sky, but according to the B.P. he is the son of Aditi, and the myth regarding his birth and how he came to possess the name Mārtanda is related. Aditi gave birth to gods, but the daityas, dānavas, the sons of her co-wives Diti and Danu, troubled them. Therefore, she prayed to lord Sun and requested him to be her son. During her pregnancy she observed several vratas. Her husband scolded her saying that she was killing the child by observing fasts. At that very time, she gave birth to a child and the divine speech declared that as Kaśyapa had charged Aditi with the words "tvayā māritam aṇḍam" the child would be known as Mārtaṇḍa (32 9-45). In the fight with the daityas, the daityas were scorched by the Sun's rays and the gods obtained their sacrificial share and Sūrya is also said to have restored Sampāti and Jaṭāyu, the sons of Aruṇā and Garuḍa, when they burnt their wings while going near the Sun (chap. 166).

Another myth is related about the family of the Sun. Viśvakarman, who is regarded as Prajāpati, gave his daughter Saṃjñā to the Sun for wife. She bore him two sons Manu Vaivasvata and Yama and one duaghter Yamunā. As mentioned earlier, Saṃjñā unable to bear the splendour of the Sun, substituted for herself 'Chāyā' her shadow and thus deceiving her husband, she went away to her father's house but as Viśvakarman was determined to send her back to her husband, she fled in the shape of a mare to the Uttarakurus. Meanwhile Chāyā bore to the Sun two sons, Sāvarṇi and the planet Saturn, and a daughter, the river goddess Tāpti also called Visṭi. Chāyā preferred her own children to those of saṃjñā, and this displeased the Sun. He went to Viśvakarman and asked him to reduce his splendour so that Saṃjñā (also called Usā) might bear his light. Viśvakarman, therefore, put him on his lathe and pared down the body of the Sun. The Sun, learning from Viśvakarman, the shelter of his wife, went in the shape of a horse to the land of the Uttarakurus. There he met Saṃjñā and from their nostrils were produced the two Aśvins (a.6, 32.49-81.chap.89). These and other myths are described in other works.

In the B.P. Lord Sūrya shines on a white lotus (28.30). The association of the Sun with the lotus seems to rest upon the natural observation that the flower opened when the Sun rose and closed at sunset. His eyes are yellow (28.30) and he is decorated with ornaments, very beautiful (28.31) and he has two hands and his complexion is red. His clothes are like a red lotus (28.30).

Further it is said that he is worshipped with one hundred and eight names. Some of them are Sūrya, Aryamā, Bhaga, Tvaṣtā, Pūsan. Arka, Savitā, Ravi, Gabhastimān, Aja, Kāla, Mṛtyu, Dhātā, Prabhākara, Pṛthvī, Apa, Tejas, Kha, Vāyu, Soma, Bṛhaspati, Śukra, Buddha, Aṅgāraka, Indra, Vivasvān, Dīptāṃśu, Śuci, Sauri, Śanaiścar, Brahmā, Visṇu, Rudra, Skanda, Vaiśravaṇa, Yama, Vaidyutā, Agni, Jāṭharāgni, Aindhana, Tejaḥpati, Dharmadhvaja, Vedakarta, Vedāṅga, Vedavāhana, Kṛta, Tretā Dvāpara, Kali, the resort of all the Gods, Kalā, Kāsṭhā, Muhūrta, Ksapā Yāma, Ksaṇa, Saṃvartakākāra, Aśvattha, Kālacakra, Vibhāvasu, Purusa, Śāśvata, Yogī, Vyakta, as well as Avyakta, Sanātana, Kālādhyaksa Prajādhyakṣa, Viśvakarmā, Tamonuda—the remover of darkness, Varuṇa, Sāgara, Aṃśa, Jīmūta, Jīvana, Arihā, Bhūtāśraya, Bhūtapati, bowed down by all the worlds, creator, destroyer of all the things, Alolupa—one who has no

temptations (this is an epithet of Śiva applied to Sun), Ananta, Kapila, Bhānu, Kāmada, Sarvatmukha, Jaya, Viśāla, Varada, Sarvabhūtanisevita, Mana, Suparṇa, Bhūtādi, Śīghraga, Prāṇadhāraṇa, Dhanvantari, Dhūmaketu, Ādideva, Aditiputra, Dvādaśātmā, Daksa, Pitā, Mātā, Pitāmaha, means of getting heaven, progeny and liberation, Triviṣṭapa, Devakartā, Praśāntātmā, Viśvātmā, Viśvatomukha, Carācarātmā, Sūksmātmā, Maitreya and merciful (33.34-45). One who recites these names gets the desired results (33.48-49).

After creating the Prajāptis and other beings, the Sun divided himself; into the forms of twelve Ādityas. The form known as Indra destroys the enemies of gods. Dhātā is a Prajāpati and creates various beings. Parjanya resides in food. Aryamā in all the deities, Bhaga in all the beings. Vivasvān resides in fire and helps the digestion of food. Viṣṇu too destroys the enemies of gods. Aṃśumān gives happiness to all by residing in Vāyu. Varuṇa resids in waters and maintains all the beings. Mitra practises penance for the welfare of all. The Sun pervades the whole earth by his twelve forms (30.24-39).

Functions

He pours down the rain, maintains all beings, gives light to the world, measures time and divides the seasons (31-4-9). In different seasons, the Sun shines in different colours. In spring, it is Kapila, in summer, it is golden, in rainy season, it is white, in autumn, it is yellow, in Hemanta, it is red like copper; in cold, it is red (31.12.13).

The different forms of the Sun have different numbers of rays. Thus, it is said that Viṣṇu shines with 1,200 rays. Aryamā with 1,300 rays, Vivasvān with 1,400 rays. Aṃśumān with 1,500 rays, Parjanya with 1400 rays, Varuṇa with 1300 rays, Tvaṣṭā with 1100 rays, Indra with 1200 rays, Dhātā with 1000 rays and Pūsan with 900 rays (31.22-26).

He is higher than the gods Brahmā, Viṣṇu and Śiva, since they are known through the Vedas whereas the Lord Sun is directly perceptible (30,19), ṚK and Yajus and Sāmans constitute his form and he is also known by the name Om (32.15,16). He is the life of all beings, gods, gandharvas, rāksasas, sages, kinnaras, siddhas, uragas and birds (33,10).

It is said that the form of the Sun known as Mitra is indestructible, unmodified, manifested as well as unmanifested, and eternal. It is the upholder of the world and the highest abode. It is birthless. The past, the present and the future are established in it. It is the father and mother of all the beings (30.41-43). Mihira is the Sanskritized from of the Persian Mihr, which is a corruption of Mitra, the Avestan form of the Vedic Mitra. The cut of Mihira had originated in Persia and it spread up to Asiaminor and even Rome, and the proselytizing energy which characterized its first adherents must have led to its extension towards the east also, and of this extension the figure of Mihira on a coin of Kaṇiṣka is an evidence.

Bhandarkar is of the view that there were six classes of the devotees of Sūrya who interpreted the Vedic hymns as setting forth the greatness and the supremacy of the Lord Sun, These sects were devoid of any trace of foreign influence; but from the early centuries of the Christain era such an outside influence contributed to the growth of Sun-worship in Northern India. In the Bṛhatsaṃhitā (60.19), Varāhamihira expressly tells that the installation and consecration of the images and temples of the Sun should be caused to be made by the Magas and this shows that the Magas were the special priests of the Sun-god. There is a legend in the

Bhavisya Purāṇa (chap. 139) which states how Sāmba brought Magas from Śakadvīpā and installed them as priests of the temple he had built in honour of the Sun. A reference to Sāmba and Magas is found in an inscription at Govindapur in the Gayā district dated Śaka 1509=1137-38 A.D. and in Rajputana and other areas the Brāhmaṇas of that name are found. These Magas are the Magi of ancient Persia and Alberuni speaks of the Persian priests Magas existing in India. As the Indians had been familiar with the foreigners, the Śakas since the 2nd or the 3rd century B.C., the idea of associating Magas with Śakadvīpa must have arisen as they too were foreigners like the Śakas. Thus, the worship of the Sun was brought into India by the old Persian priests Magi but at whose instance and under what circumstances it is difficult to say. The story of Sāmba was prevalent in the first half of the 12th century.

Bhandarkar makes a survy of all the records available on Sun-worship and suggests that the Mihira cult was introduced into India from Persia and the construction of temples is also a foreign influence and this cult is entirely different from the Saura systems. Gradually, the Magas were assimilated and Hinduzied by the new cult and became indistinguishable from the other Hindus and formed only a separate class.

The evidence of the copper plate grant of Harsavardhana styling his father, grandfather and great grandfather as the great devotees of Āditya proves that the Sun-cult, probably made up of a mixture of the indigenous and foreign forms prevailed in the beginning of the sixth century and was professed by great princes. The B.P. mentions Mihira (30.41-43) in the names of the Sun and emphasises the Mitra form of the Sun (31.15).

Not many temples dedicated to the Sun have survived. The one at Konarka in Orissa is the best known and is architecturally of great interest. The B.P. eulogizes the worship of Koṇāditya in the holy temple of Konārka situated in the Anḍradeśa on the northern shore of the Lavana ocean (chap.28). There is another temple at Gaya and a small but much frequented shrine at Banaras where the fire sacrifice is performed in honour of the Sun.

The B.P. deals with Sun-worship in chaps 28-38. Hazra has made a comparative study of the Saura upapurāṇas and states that many verses are common to B.P., Sāmba Purāṇa and Bhavisya Purāṇa. Some other source however is shown by the fact that though in chap.28 of B.P. Brahmā begins, to describe the place of Koṇārka or Koṇāditya situated in Utkala on the northern shore of the salt-ocean at the request of sages, in chaps. 29-33 he is found describing Mitravana situated on the bank of the Candrasarit almost in the same verses as those in the Sāmba Purāṇa and the Bhaviṣya Purāṇa with no reference to Koṇāditya, of Utkala, or to the ocean.

Indra

Indra is the favourite national god of the Vedic Indians. He is celebrated in 250 hymns. As the name, which dates from the Indo-Iranian period and is of uncertain meaning, does not designate any phenomenon of nature, the figure of Indra has become very anthropomorphic and surrounded much by mythological imagery, more so than that of any other god in the Veda. He is primarily the thunder-god, the consequent liberation of the waters or the winning of light forming its mythological essence.

The importance of Indra the Vedic hero, had wanted by the time of the Purāṇas, and in

the B.P. he is a deity of secondary importance, constantly seeking the help of either Lord Visṇu, Śiva, Brahmā or some great sage in order to ensure safety from the demons and other forces. In Purāṇic literature, he is described more as a mighty king, a Kṣatriya ruler, than as a cosmic god.

He has thousand eyes and a beautiful form. He wears a necklace and mounts the famous elephant Airāvata (36.8-10). Śacī sits by his side and Jayanta adorns his lap (140.4-6). In the Svayaṃvara of Umā, he comes with great pomp (36.8-10). He is surrounded by gods and is praised by siddhas and sādhyas. Nymphs sing and dance and wave fans round him (140.6-8). He wields the thunderbolt in his hand (124.5) and the thunderbolt is the weapon exclusively of Indra. He is called Śakra, Maghavan (10.20), Mahendra and Varada, Jisṇu (140.6-8), (124.5), Purandara (10.26), Vṛtrahā, Namucihantā, Puraṃbhettā and Gotravid (124.5).

The court or hall of Indra is the rendezvous of the other gods and is called the Sudharmā and by Lord Kṛṣṇa's order Vāyu carried it to Dvāraka when Ugrasena was coronated. When the Yādava family came to an end, it was given back to Indra (115.14, 15; 212.7). According to Hopkins the hall is a late description in theepics, (a supposition favoured by other evidence of the same nature regarding their inhabitants)—perhaps a loan from the Jainas, who have a heaven with gods called the Saudharma.

Many anecdotes about Indra are related in the B.P. He killed the demon Namuci with the foam of the ocean (chap.124). He was deprived of his throne three times, once on account of the sin of killing Vṛtra, again for the sin of killing Sindhusena and the third time when he seduced Ahalyā in the guise of the sage Gautama. When he discovered the deception the sage Gautama cursed Indra with thousand signs of the female organ to erupt on his body but on being prayed by Indra, the thousand signs were turned into the form of eyes. Hence he is called Sahasrāksa (chap. 87). Indra asked Lord Kṛṣṇa to protect Arjuna who was a part of himself (chap. 188). He pierced the foetus of Diti into 49 pieces on the advice of the demand Maya and the Maruts were born from them. Thereupon Diti cursed him that the would be dethroned and would be defeated by them. Thereupon Diti cursed him that he would be dethroned and would be defeated by a woman and the sage Agastya cursed him that he will turn and run in battle (chap.124). Indra deceived Raji by flattering him and thus deprived him of becoming the king of gods (chap.11). There was a terrible fight between Indra and Lord Kṛṣṇa for the Pārijāta tree and Indra had to give up the tree to Lord Kṛṣṇa (chap.188). By the killing of Vṛtra, Indra was polluted with the heinous sin of brāhmaṇa-murder (hatyā) and he fled in great terror to the end of the world. There he entered waters and concealed himself in the figure of a lotus. After many years, he was purified by the water of the river Gautamī (chap.96). In the Mahābhārata (V.11 ff.) it is stated that Bṛhaspati cleansed him by a horse-sacrifice from the sin of Brahmahatyā.

In the Ṛgveda and the Brahmaṇas there are innumerable stories which narrate the intrigues of the gods with married women, e.g. of Indra with the wife of Vṛsaṇāśva, with Apālā Ātreyī, etc. The conduct of the gods here is not made a matter of reproach and adultery is not much considered from the ethical point of view. It is because the Brahmin is in possession of the secret knowledge whereby he can inflict harm that when the sage Gautama entered his hermitage when Indra was in the company of Ahalyā, Indra out of fear of the sage became a cat and was

later cursed by the sage (chap.122).

Indra in the Brahmanical mythology is the rule of heaven and reprsents the Kṣatriya or warrior class. Indra is always lest some saint should be severe austerities wrest his power from him, and when there is a danger of this kind, he sends one of the Apsaras or heavenly nymphs, to seduce the saint from his ascetic exercise. Thus, the B.P. states that Indra sent the nymph Pramlocā to disturb the penance of the sage Kaṇḍu (chap.178).

Indra, in the Purāṇas, thus represents a Kṣatriya confrontation with the Brāhmaṇas as well as with the rulers of foreign and indigenous tribe.

There are no temples of Indra. His images and niches dedicated to him, however, are found within temples of other gods.

Arjuna

When the ancient gods ceased to appeal to the masses of the people in the form in which they were represented in the Vedas, a particular aspect of the same god became popular in some cases, and was therefore regarded as a separate god demigod, or a hero connected with the original god. A popular god, with functions similar to those of an ancient god, grew up as a kind of duplicate or when he was not accepted as a god proper, he came by the anthropomorphic influence of the epic poetry, to be regarded as a hero, whose resemblance to the ancient god was explained by the assumption that he was an incarnation of that deity.

Thus, Arjuna in the B.P. is represented as an incarnation of Indra and Indra personally requested Lord Kṛṣṇa to protect Arjuna as he was a part of himself. He recommends Arjuna for his great courage and suggests of Kṛṣṇa that he should take his help in destroying evil factors (188.40-46), According to the Śatapatha Brāhmaṇa (II.1.2.11), Arjuna is a mystical names of Indra and according to Pāṇini (IV.3.98) he was worshipped just as Vāsudeva was. But Arjuna is one of the principal heroes of the Mahābhārata. (3.41 ff.) and is intimately connected with Indra.

Further, it is held that before Lord Kṛṣṇa passed away from the world he instructed Arjuna to take care of wives, and to install his grandson Vajranābha on the throne (211.2). Arjuna performed the funeral rites and installed Vajranābha on the throne. He took the widows of Kṛṣṇa with him and was passing with them through Pañcanada when he was confronted by the Ābhīras. They fought and defeated him. To his great dismay, Arjuna found that he had lost his prowess and the skill of using his favourite bow Gāṇḍīva. He found himself unable to save the widows of Kṛṣṇa whom the Ābhīras successfully kidnapped. Deeply distressed Arjuna resorted to Vyāsa for consolation (212.1-12, 14.33).

Maruts

In the ṚV., there are said to be storm-gods, the sons of Rudra and Pṛṣṇī, also often called Rudras, a group of either three times seven or three times sixty deities, the constant allies of Indra in his conflicts.

In the B.P. an anecdote is told about their birth. In the war between the gods and daityas, when many of the sons of Diti had been slain, she asked her husband Kaśyapa for a son who would kill Indra, and Kaśyapa granted her request on the condition that she would observe

strict purity during the term of her pregnancy. Once, however, when she slept without washing her feet (elsewhere it is said that she slept facing the north at the time of twilight), Indra availed himself of this opportunity, entered Diti's womb and cut into seven pices the child with which she was pregnant. When the seven parts began to weep, Indra told them not to do so with the words 'mā rodiḥ' (elsewhere 'ma ruta'), and again cut each piece into seven pieces. Hence, they were called Maruts and become a troop of forty-nine gods. On seeing this Diti and the sage Agastya cursed Indra, and Kaśyapa prayed to Śiva who granted the boon that wherever Indra gets a share, the Maruts would be the first partakers and that they would be the constant helpers of Indra and no one would be able to vanquish Indra when he was helped by the Maruts. (3.110-123, 124.17-26). This and other anecdotes regarding the Maruts are given in other works.

Yama

Yama in the RV. is a deified hero and is considered to be the chief of the dead. In the RV., it is implied that he is a god, though expressly he is not called god, but only king who rules over the dead. (RV.9.113; 10.14). In Brahmaṇical mythology he has become the dreaded god of the nether world and the sovereign of the demons, and the regent of the south (24.4). He is the son of Sun-god Vaivasvat, brother of Manu and Yamunā (6.8). In the RV. it is said that his father is Vaivasvat (10.14.4) with whom Śaraṇyu is mentioned as his mother (10.17.1). In the B.P. it is said that Saṃjñā or Usā was his mother (6.7, 89, 3-5). Yama is often called by his patronymic Vaivasvata. (10.14.1, 6.22, 89.5). The trait of Yama being called by his patronymic Vaivasvata is Indo-Iranian, for in the Avesta Vivanhavant, as the first man who pressed Soma, is said to have received Yama as a son in reward.

His vehicle is the buffalo (94.16). He is the guardian of the world (94.32). All men are afraid of him and practice Brahmacarya out of fear for him. Fear of him makes people bahave better, perform religious rites, observe fasts, go to the forests, drink soma, give *annadāna* and godāna and the mumuksus discuss the brahmavāda (125.23,24).

Several myths are related regarding Yama in the B.P. It is said that when Chāyā, co-wife of Saṃjñā. Yama's mother, preferred her own children to those of Sāṃjña, Yama raised his foot of kick Chāyā cursed that his foot should fall off. Yama's father modified the curse by saying that though the foot might not fall off, it would be eaten by worms and insects (6.23-29). Once on seeing the unhappy condition of a vaiśya family over the death of their child, Yama gave up his work of killing and practised penance but on the advice of Sun, he resumed his work work (chap.86). When Mṛtyu tried to take the life of Śveta, a devotee of Śiva, he was killed. But on hearing of his death Yama was very angry and a terrible fight enused between Yama and Nandī and Vaināyaka and in the end Kārttikeya killed Yama. Viṣṇu and other gods pleaded with Śiva and Śiva brought him back to life on the condition that Yama would have no control over Śiva's devotees (chap.94). Here Yama and Mṛtyu are identified separately and the superiority of Śiva over Yama is emphasised. Yama's messengers fetch the souls of dying men and lead them to Yama's court where Citragupta, the record-keeper reads out an account of their deeds for the god of give his judgement on. The B.P. gives a terrible description of Yama's court and the way that lead to it (chap.214,215). Many details about Yama are given

in other works too.

Agni

In the Ṛgveda, Agni is the personification of the sacrificial fire. He is therefore the god of the priests and the priest of gods. The Vedic conceptions of Agni are partly retained and occasionally revised in later mythology.

In the B.P. it is said that he is the husband of Svāhā. He is the consumer of all sacrifices, hence the mouth of gods. He is the first god, for he takes the offerings to the gods and is their messenger. He is a means of performing the sacrifice and has a visible form. The deities enjoy the offerings through him. He resides within the body in the form of the bostower of food (125.15-17. 98-15). With the help of other gods, Agni gained the power to go everywhere (49.17). He is called Jātavedas, Bṛhadbhānu, Saptārciḥ, Nīlalohita, Jalagarbha, Śamīgarbha, Yajñagarbha, and Vibhāvasu (98.17-18), as well as Hutāśana, Havyavāhana (128.16,17). As already mentioned when the gods were in danger from Tāraka, they sent Agni to Lord Śiva and as at that time, Lord Śiva was in privacy with Pārwatī, he threw the virile-semen into Agni who has come in the form of a parrot and unable to bear it, Agni threw it into Kṛttikās from which Kārttikeya was created. Agni threw the remnant of semen into his wife Swāhā and from it were created Suvarṇa and Suvarṇā who were married to Saṃkalpā and Dharmarāja respectively (128.1-28).

Kāmadeva

Originally Kāma is desire—not of sexual enjoyment only, but of good things in general and as a personification of desire he is invoked in AV. (IX.2). But in another hymn (III.25) he is conceived as the god of sexual love, in which function alone he is known to later mythology.

In the B.P. he is described as god of love (71.25). His wife is Rati, the impersonation of sexual enjoyment (38.6) and his friend and companion is the spring (71.32). He is also called Madana, Kandarpa (71.29), Manmatha (28.1) and Kusumākara (71.32). He carries a bow formed of flowers (71.29). There are five arrows (71.31) allegorically representing the infatuating powers of love. Some disparaging epithets are also applied to him like crooked, cruel, ill-behaved, bad-tempered, a disgrace to his family, troublesome to the worlds, obstructive to the sages, and enemy (38.1-4) and scorching the world (38.7).

In the B.P. it is said that when the gods were confronted with the danger of the demon Tāraka, they directed Kāmadeva to disturb the penance of Lord Śiva. Śiva reduced Kāma to ashes but on hearing of the dejection of Rati over her husband's death. Lord Śiva and Umā granted her the boon that even thorough Kāmadeva was deprived of a body, he would be able to do his work as usual (the term or the epithet 'anaṅga' seems to lie in this myth), and further granted that Kāma would be reborn as Pradyumna (38.4-12, 71.34-37). Accordingly, Kāma was born as Pradyumna, Kṛṣṇa's son, but as baby he was stolen by Sambara, whose wife Māyāvatī, brought him up. Māyāvatī, however, was Rati, who had assumed this form of Māyāvatī in order to device the Asura, and thus cause his destruction by Pradyumna. Eventually Pradyumna killed Sambara and married Māyāvatī. These and other stories about Kāma are given in other works too. Apparently, Pradyumna, is but a variant of Kāma, or to be more accurate, a god of love

popular in those parts of India where the worship of Kṛṣṇa prevailed, Kāma has also been identified with Māra, the temper and the devil of Buddhist legend; hence, in later Sanskrit, Māra becomes a synonym for Kāma. He is still the subject of a mystery play in South India.

Soma

Soma, as an intoxicating plant of north-west India which was pressed and allowed to ferment (root, su, press', soma 'the pressing'), is supposed to be Asclepias acida or sarcostemma viminale, the juice of which produces a peculiarity astringent, narcotic, and intoxicating effect. As such it was regarded as a divine power, and as in Mexico and Peru the octri and similar intoxicating plants were deified, so in India and in Persia the Soma, identical with the Zoroastrian Haoma was regarded as a god. Before the end of the RV., the yellow plant became esoterically identified with the yellow swelling and water-cleansed moon, and in some of the last hymns of the RV., there is no question that Soma means the moon. From this time onwards Soma was thus in two senses, either as the divine plant or as the moon-god, until as in the epics, unless specified as the plant, the word Soma means the moon.

In the B.P. Soma is considered as the moon and is the son of Atri. An interesting story is told about its birth. The sage Atri practised a penance called anuttara for 3,000 divine years. During that period, his virile-semen rose upward and came out of his eyes and began to brighten the ten direction in the form of the moon. When the moon was thus falling, Brahmā placed him on his chariot and the sons of Brahmā as well as other sages began to worship him. Being pleased, he spread his lustre in all directions for the welfare of the world and went round the world 21 times. At the time from his lustre, corn and such other things as maintained the world were created. Then the moon practised penance for many years and Lord Brahmā being pleased with him made him the king of herbs, seeds, water and Brāhmaṇas (IX. 1-12). Elsewhere it is said that he was made the king of sacrifices and penances (4.2). Then the moon performed a Rājasūya in which he gave a daksiṇā of lakhs of things. The nine goddesses Sinī, kuhū, Dyuti, Pusṭi, Prabhā, Vasu, Kīrti, Dhṛti and Laksmī attended to him and he worshipped all the gods and sages (9.13-17). He was married to the 27 Naksatras, daughters of Daksa, *i.e.*, the 27 mansions of the moon and their childeren were of immeasurable lustre (3.59). Elsewhere it is said that Soma married Osadhis (chap.119).

The B.P. narrates the following story about Soma. He abducted Tārā, the wife of Bṛhaspati, Uśanas, the teacher of the Asuras and the enemy of Bṛhapati, Rudra and Aṅgirāḥ sided with Soma in his conflict with the gods. Soma was finally compelled to give up Tārā. After sometime she gave birth to a boy whose parentage was doubtful; and she declared when pressed that he was the son of Soma. The boy was named Buddha (the Planet Mercury), who afterwards married Ilā, the daughter of Manu. Their son was Purūravas with whom the lineage of the lunar kings beings (9.18-36). Bṛhaspati cursed the moon with a spot and a crooked form (152.27-29).

Soma is once said to be amṛta and the B.P. states that one who takes a bath and gives dāna at Somatīrtha goes to heaven (119.19). The B.P. introduces as interesting story (chap. 105) which states that Soma was in the possession of gandharvas. The gods wanted it and so gave Sarasvatī to the gandharvas and took Soma from them. Afterwards Sarsvatī also returned to the gods without the permission of the Gandharvas and the B.P. lays down a rule that as

Sarasvatī—'speech'—had returned to the god without the knowledge of the gandharvas, under the effect of Soma, one would speak slowly losing one's power of speech to some extent.

The moon plays an important part in ancient belief about life after death. The souls of the dead are supposed to go to moon. A full moon, the moon sends some spirits to the world of Brahma (devāyana)—and sends the rest as rain down to the earth to be born again—pitṛyāna.

Though he was a deity of great holiness, he seems sacrcely to have received popular worship as a separate god; at least no temple seems to have been dedicated to him.

Viśvakarmā

Viśvakman, 'all-creating' appears as the name of an independent deity, to whom two hymns (RV. 10.81.82) of the last book of the Ṛgveda are addressed. In the Brāhmaṇas, (Satapatha 8.2.1.13; 3.13; Aitareya 422), Viśvakarman is expressly identified with the creator Prajāpati, while in post-Vedic mythology he appears, doubtless owing to the name, as the artificer of the gods.

In the B.P. he is called the best among the best among the architects (50.40-43). He constructed the idols of Kṛṣṇa, Balarāma and Subhadrā for the king Indradyumna (50.48). He protected the sacrifice of Daksa (108.19,20).

Tvaṣṭā

He is one of the obscurest members of the Vedic pantheon. He is a skilful workman producing various objects showing the skill of an artificer. (Rv. I-85, 9, 3.54.12). In the B.P. he is said to have constructed the whole city of gods for the sage Atri. He is there called the creator of beings, all pervading and Viśvakarmā (140-12.18). In the Ṛgveda he is also the ancestor of the human race insofar as his daughter, Śaraṇyā, wife of Vaivasvat, becomes the mother of the primeval twins Yama and Yamī (10.17, 1.2; 5, 42, 13). In the B.P. too, he assumes the role of a practical father advising his daughter Saṃjñā to go back to her husbane Sūrya (6.16,89.10). Since Tvaṣṭā pared the sun on his lathe and lessened his brilliance, he is called Prajāpati (6.39, 89.42).

Aśvins

Next to Indra, Agni and Soma, the twin deities named the Aśvins are the most prominent in the Ṛgveda. Though they hold a distinct position among the deities of light and their appellation is Indian, their connection with any definite phenomenon of light is so obscure that their original nature has been a puzzle to Vedic interpreters from the earliest times. This obscurity makes it probable that the origin of these gods is to be sought in a pre-Vedic period.

The Aśvins have lost, in Brāhamaṇical mythology, whatever cosmic element they had in the hymns of the Ṛgveda. They continue to be regarded as beautiful youths (6.45) and physicians (6.44). The anecdote from the B.P. (6.41-45) regarding their birth from the nostrils of Sūrya and Saṃjña, shows how they come to be called. Another epithet applied to them is Dasra (6.44). In the Ṛgveda also both epithets Dasra 'wondrous' and Nāsatya are applied to them, the latter generally explained as 'not unture' (na asatya), but other etymologies, such as

the 'savers' have etymologies, such as the 'savers' have been proposed. These two epithets in later times became the separate proper names of the Aśvins. Elsewhere it is stated that they were created in the river Godāvarī from the mouths of Sūrya and Ūsā (89.36).

Śanaiścara

Śanaiścara is said to be the son of Sūrya and Chāyā (6.20, 89.14), and is said to have obtained the position of the planet Saturn (6.50). It is said that he killed the demons Aśvattha and Pippala who troubled people in the form of Brāhmaṇas (chap.118). Refrences to Śani are met in other works also.

Varuṇa

Varuṇa is the greatest of the Vedic gods besides Indra. He dates from an early period, for in name he is probably identical with the Greek 'Ovpavos', and in character he is allied to the Avesti Ahura Mazda. In the Vedas, he is chief upholder of the moral and physical order (RV. 2.42.1, 7.61-4, 5.62.1). With the coming into prominence of Prajāpati as creator and supreme god in the later Vedas, the importance of Varuna wanted, till in the post-Vedic period the retained only the dominion of the waters as god of the sea.

In the B.P. he is said to be the lord of the waters and his daughter was married to King Janka. He seems to be a great philosopher for he gave a discourse on the comparative superiority of enjoyment and liberation of king Janaka and sage Yājñavalkya (chap.88). His constant association with Mitra in Ṛgveda is not much alluded to in post-Vidic mythology but in the B.P. it is stated Manu performed a sacrifice with a view to obtaining a son. He offered an oblation in the name of Mitrāvaruṇa and a maiden, Ilā arose from the sacrifice who married Budha and propagated the lunar race (6.3-6). The B.P. states the story of how on account of the fear of the daitya Mahāśani, Indra agrees to serve Varuṇa. The demon Mahāśani defeated Indra and went on to conquer Varuṇa who gave him his daughter Varuṇā and saved himself. Further on Varuṇa's request he released Indra on the condition that thenceforth Indra should be ready to serve Varuṇa (chap. 129). Elsewhere Vāruṇī is said to be the goddess of wine and Varuṇa advises her to go to Balarāma whose favourite drink was wine and Balarāma, it is said, after drinking her dragged the river Yamunā with his plough. There she is addressed as Madirā or one who is the beloved at all the times (198.1-5). Varuṇa possesses a miraculous umbrella which pours down rain and the B.P. states that earlier it was in the possession of the demon Naraka. Kṛṣṇa killed him and got the umbrella (202.10,34). He is called a king (88.9) an epithet frequently used in the Ṛgveda and it is said that Varuṇa sent a garland of unfading flowers to Balarāma (198.16).

Vāyu

Vāyu, the god of wind, is not a prominent deity in the Ṛgveda, and under his more anthropomorphic form, he is chiefly associated with Indra. Since the invisible element of wind does not lend easily itself to anthropomorphism, scarcely any myths are told of Vāyu; nor did the god receive popular worship. In the B.P. it is said that on being asked by Kṛṣṇa, he bought the 'sudharmā sabhā' from Indra for the King Ugrasena (193.14-17).

Hanūmān

With the monkey-god, Hanāmān, Indra claims to be the chief home of the cult of monkeys. It has been argued that this cult been borrowed from some tribes. There are no traces of worship of the monkey in the Veda, except for a stray reference to Vṛsākapi (RV. X.96) which may be regarded as a common name given to monkeys.

In the B.P. Hanūmān is said to be the son of Vāyu (157.22). Rāmcandra calls him his brother and asks him to dispose of the Śivaliṅga established by him (157.11,22). Elsewhere it is said that Hanūmān was the son of Vāyu and Añjanī who was the wife of the monkey Keśerī and who by her best Limb also was a monkey originally. She was a nymph but through the effect of a curse she was deformed. Hanūmān takes her to the river Godāvarī and she regained her original form (84.2,3,17). There Hanūmān is called Vṛsākapi.

Nandi

Nandī, the divine bull, is the vehicle of Lord Śiva and his idol is always placed facing Śiva in the temples constructed in honour of Lord Śiva. In the B.P. it is stated that he carried away the divine cow but on being asked by the gods, he returned them (91.6-9).

Kubera

Kubera is mentioned in the Atharvaveda as chief of the good people, (puṇyanana), or the other people (itarajana) and as one concerned with acts of concelment. In the Śatapatha Brāhmaṇa and in later Vedic texts he is mentioned as king of the rāksasa, and in the aittiriay Āraṇyaka (1.316) he is mentioned as the lord of wishes and as possessor of a wonderful car (apparently the later Puspaka). In later mythology, he is the king of the yaksas as well as of the kinnaras and guhyakas, while the rāksasas are the subjects of his half brother, Rāvaṇa.

According to the B.P. Kubera is the son of Viśravas grandson of Pulastya, Prajāpati's son (97.2,15). It is said that Viśravas had two wives and by the former he had one son, Kubera. The second wife was a Rāksasī, and by her he had three sons,—Rāvaṇa, Kumbhakarṇa and Vibhīsaṇa. Kubera was the lord of Laṅkā and possessed the aeroplane which was given to him by Lord Brahmā, but being advised by the mother, Rāvaṇa fought with Kubera, defeated and expelled him from Laṅkā, and made it his own capital. Kubera, then by the advice of Pulastya, went to the river Gautamī and worshipped Lord Śiva and obtained from him the boon of becoming the lord of treasures (chap.97). References of Kubera are met with in other works also.

Sāgara

He is the god of the sea, the lord of rivers and jewels. The mountains, the demons and nectar are held by him. Lord Viṣṇu resides with Laksmī in the ocean and nothing is impossible for him (1726, 7, 10). It is said in the B.P. that the river Ganges divided herself into seven parts and merged in the ocean (172.18).

Goddesses

The B.P. does not popagate Śaktism as a cult but eulogizeg Pārvatī and refers to Laksmī,

Śaraswatī, Osadhis, Mātṛs, Yogamāyā, Savarṇā, Aditi, Subhadrā, Virajā, Mātā and other goddesses. It deals at great length with the river goddess Godāvarī.

In Vedic literature down to the Gṛhyasūtras no female goddess of predominant power is mentioned. Such names as Rudrāṇī and Bhavānī are available but they do not hold a brief for the existance of independent powerful goddess. But we see that one whole hymn is addressed to Durgā in the (Mahābhārata chap. 23) which shows that at the time it was inserted in the Mahābhārata Durgā had acquired the importance of a powerful goddess. In the B.P., it is said that Śakti is the mother of Brahmā, Viṣṇu and Maheśa (131.47).

Pārwati

Śiva's consort Rudrāṇī or Mṛḍāṇī is known by many names as Devī, Umā, Gauī, Pārwatī, Durgā, Bhavānī, Kali, Kapālinī, Cāmuṇḍā and others. She is a very prominent figure in classical mythology.

According to the B.P. Pārwatī, in her former birth, was the eldest among the eight daughters of Dakṣa, and was known as Satī. She was married to Tryambaka and when her father did not invite her husband to his sacrifice, she felt insulted and threw herself in the fire and died. Himālaya practised several penance and obtained Satī as his daughter. As she observed several fasts, Menakā tried to draw her away by the word 'umā' and thenceforth she was known as Umā. She practised severe penance in order to attain Śiva as a husband. Once Lord Śiva look an ugly form and appeared before her, but she knew his identity through yogic powers and welcomed him (35.1-7). Lord Śiva created an illusion before Pārvatī of a child struggling to be released from an alligator. The alligator agreed to release the release the child on condition that she should give the merit of her penance to him. When Pārvatī expressed her willingness to do so the alligator released the child and showed her his real form (35.35-61). The svayaṃvara of Umā with Śiva was celebrated with great pomp and all the gods participated in it (chap. 36, 1.72). Śiva's wooing and wedding of Pārwatī and their conjugal life and conversation are, often narrated at great length, yet always in a wholly human fashion.

In the B.P. Śiva himself eulogizes Pārwatī. It is said that when evil factors like sin, greed poverty, infatuation and other wordily pains superseded in the world Lord Mahādeva was astonished and asked Pārwatī to find a solution. At that time, she was called Lokamātā, the protector of all, the highest successor of all the essence of property and the pratiṣṭhā of the world. She was also called Bhogā, Samādhi, Vāṇī and Buddhi. She is beginningless and endless; and in the form of Vidyā she protects the three worlds. On being thus addressed, Pārvatī smiled and merged half of her body into that of Śiva. Her equality of rank with her husband is expressed in the dual form of Śiva, *viz.*, the Ardhanārīśara, of which one half is male and another half is female. She then sprinkled the ground with the perspiration of her fingers and from it were manifested Dharma, Laksmī, dāna, the highest type of rain, the quality sattva, corn, flowers, fruits, *śastras*, weapons, *tīrthas*, forests, and the moving and the non-moving worlds (129.70-80).

She is the cause of the creation of the three worlds and is the mother of gods and Asuras. She is called Parā Prakṛti in the Purāṇa (36.24-26). She is of the form of Prakṛti and helps Lord Śiva, the cause of the world, in creation as his wife (36.41-42). This has been supplied with a

philosophical justification, being a popularized version of the Sāṃkhya principle of the union of the soul of the universe puruṣa—with the primordial essence-Prakṛti. On this theory, the belief is more closely connected with Śaivism than with any other religious system, originates in philosophical Brahmanism, and traces back its history through Brahmanism to the earliest Vedic conceptions. Pārwatī is called Buddhi, Prajñā, Dhṛti, Medhā, Lajjā, Puṣti and Saraswatī (71.21-23). She is also called Bhavānī (109.52).

An Śiva is the lord of the mountains (giriśa), so is his spouse the lady of the mountains—Pārwatī. According to Purāṇic mythology she is the daughter of Himālaya but in the Kena Upanisad, where she is first mentioned, Umā Haimavatī, appears as a heavenly woman, conversant with Brahman. Apparently, she was originally an independent goddess, or at least a kind of divine being, perhaps a female mountain-ghost haunting the Himālayas who was later identified with Rudra's wife. A similar mountain-goddess had her home in the Vindhyas, she was of a cruel character, as a goddess of the tribes living in those hills. Her name is Vindhyavāsinī and she too is identified with Śiva's wife. It can safely be concluded that several goddesses from different parts of India an worshipped by different classes of people have in course of time, been combined into one great goddess, the spouse of Śiva, adored as his Śakti or energy.

Lakṣmī

She is the consort of Lord Visṇu, but she seems originally to have been an independent deity impersonating beauty and wealth. According to classical mythology, she rose from the ocean, when the gods and demons churned it for making nectar and thence she was made over the Viṣṇu.

According to B.P. a great quarrel took place between Laksmī and the goddess of poverty called Daridrā regarding superiority over each other. Daridrā accuses Laksmī of always being associated with sinners, wicked men, political personlities, cruel, piśunas, greedy, aṇārya, kṛtaghna, violators of righteousness and traitors. Also Laksmī is of a fickle nature, popularly known as fortune, the fickle Loddess who stays long nowhere. At the end of this quarrel the river Godāvarī declares the superiority on Laksmi over Daridrā and states that nothing is possible without her and the she pervades everything in the world. She pervades all the splendour like Braḥmaśrī, Tapaḥśrī, Yajñaśrī Kīrti, Dhanaśrī, Yaśaḥśrī, Vidyā, Prajñā, Saraswatī, Bhukti, Mukti, Smṛti, Lajjā, Dhṛti, Ksamā, Siddhi, Tusti, Puṣṭi, Śānti, Mahī Ahaṃśakti, Osadhis, Śruti, Vibhāvarī, Dyaus, Jyotsonā, blessings, fortune, Vyapti, Māyā, Usā and Śiva (chap.137).

Saraswatī

From being a river goddess in the Ṛgveda, she became the goddess of wisdom and eloquence and as such she is most frequently invoked by the poets of classical Sanskrit literature. She has been identified with vāk 'speech' and as such she is the wife of Brahmā.

The B.P. mentions that Saraswatī secretly slept with Purūravāḥ, and had a son Sarasvān by him. When Lord Brahmā came to know about this he cursed her to change into a river but on her pleading, the curse was modified so that she would be seen at some places and would not be seen at others. But the B.P. calls her the daughter of Brahmā and the divine river (chap.101). Once the gods played of a trick on the Gandharvas by taking them Soma in

exchange from Saraswatī and afterwards taking her away too. She is regarded as their guardian deity by the people of Kashmir.

Yogamāyā

It is mentioned in the B.P. that Viṣṇu descended into the Pātāla and asked Nidrā to keep the six sons of Hiraṇyakaśipu with the foetus of Devakī so that they would be killed by Kaṃsa. After they had been killed, the seventh child would be born of Lord Viṣṇu's own Aṃśa and would be known in the world as Saṃkarsaṇa as he was to be taken to Rohiṇī's foetus after dragging him out of Devakī. Lord Visṇu would take birth as the eighth child of Devakī on the eighth day of the black hal of Śrāvaṇa and he instructed Yogamāyā to take birth as the daughter of Yaśodā on the ninth day. She would be carried away by Vasudeva and Kaṃsa would throw her, on a slab of stone and she would attain her original place. Lord Indra would consider her as his sister. Then she would kill Śumbha and Niśumbha and thousand other daityas and she would be worshipped at many places (chap. 181.31-48).

She is called Yoganidrā, Mahāmāyā of Lord Viṣṇu, Bhūti, Durgā Śānti, Kīrti, Pṛthivī, Dhṛti, Lajjā, Pusṭi, Usā, Āryā, Vedagarbhā, Ambika, Bhadrā, Bhadrakālī, Ksemyā and Ksemaṃkarī. She was worshipped with wine and meat and she always fulfilled the desires of men (18.47, 49, 53). In the Harivaṃśa a similar account is given.

Subhadrā

Subhadrā is the sister of Vāsudeva, she has a rukma colour, is beautiful and has all good qualities. In the B.P. she is worshipped alongwith Kṛṣṇa and Balarāma. The colour of her idol is golden. She has eyes like the lotus, she wears clothes of variegated colours and is decorated with ornaments. She goes everywhere. She is called Kātyāyanī, Varadā, Śiva and is engrossed in the walfare of all beings.

Aditi

She is a purely abstract deity in the Ṛgveda whose main characteristic is the power of delivering one form the bonds of physical suffering and moral guilt. She, however, occupies a unique position among the abstract deities owing to the peculiar way in which the personification seems to have come about. She is the mother of the small group of deities called Ādityas, often styled 'sons of Aditi'.

In the B.P. it is said that she is the daughter of Dakṣa and was married to Kaśyapa (3.25.51). But according to the older mythology of the Ṛgveda (2.27, 1). Aditi is the mother of Dakṣa an an Āditya, though in a cosmogonic hymn (10.72.4,5) she is said to be his daughter as well as his mother by the reciprocal generation which is a notion not unfamiliar in the Ṛgveda. In the B.P. also she is said to be the mother of the twelve Ādiyas, viz, Visṇu, Śakra, Aryamā, Dhātā, Pūsan, Vivasvān, Savitā, Mitra, Vṃśa, and Bhoga (3.57,58). When the demons defeated her sons she prayed to Lord Sūrya and obtained him as her son Mārtaṇḍa after practising severe penance (chap.32). The demon Narakāsura had robbed Aditi of her earnings. Lord Kṛṣṇa defeated Narakāsura and deprived him of the earnings. He then went to the heaven and returned the earnings to Aditi. Thereupon Aditi granted him a boon that he would

be invincible in the world and to Satyabhāmā she granted another boon that she would never age of grow ugly (203.22-24). These and other myths are found in other works as well.

Gāyatri

In the B.P. it is stated that she is the mother of all the Vedas. She is very holy and destroys sin (67.17). Gāyatrī is a mantra dedicated to the Sun is to be recited in Sun-worship. She is the first of the metres.

Virajā Mātā

In the B.P. it is said that Virajā Mātā is the mother goddess Brahmāṇī and she resides in the Virajākṣetra in the Utkalapradeśa. One who worships her saves his seven generations and goes of Brahmaloka (42.1-2).

Kṣudhā

The literal meaning of Kṣudhā is hunger. The B.P. states that this goddess emerged out of the mouth of death. She has a terrible form. Her nature is constituted of anger and she torments sinners (85.8-14).

Oṣadhis

In the B.P. it is stated that they are the mothers of the world. The sacrifice, svādhyāya and religion are established in them. All diseases are removed by them. They produce food and protect animals (119.1-4). They have the form of Brahmā and Prāṇa (120.10). Soma is their husband.

Mātaraḥ

The B.P. states that at the time of war between the gods and the demons, drops of perpiration fell from Śiva's body and from them the Mātṛs emerged. The place where they emerged was called Mātṛtīrtha and they were worshipped by gods and men. They killed all the daityas and they are worshipped alongwith Lord Śiva (12.12, 13).

In general it is said that the goddesses Śraddhā Pusṭi, Tusṭi, Śānti, Lajjā, Saraswatī, Bhūmī, Dyaus, Śarvarī, Kānti, Usā, Āśā, Jayā, Mati, and others attended the sacrifice of Dakṣa (99.15.19) and the goddesses Sinī, Kuhū, Dyuti, Pusṭi, Vasu, Kīrti, Dhṛti, and Laksmī attended the Rājasūya sacrifice of soma (9.16). The goddesses Kirti, Prajñā, Medhā, Saraswatī, Buddhi, Mati, Ksānti, Siddhi, Mūrti, Dyuti, Gāyatrī, Sāvitrī, Mangala Prabhā, Kāntī, Narāyaṇī, Śraddhā, Kauśikī, Vidyuti, Saudāminī, Nidrā, Rātri, Māya, surrounded Lord Viṣṇu (68.59-58).

Gautami

The B.P. establishes Godāvarī as the Ganges of the south. It devotes a long portion consisting of 106, Adhyāyas (chap. 70-175) to the glorification of the river Gautamī. In the Vedic literature, the river Godāvarī is not referred to. Dr. Renate Sohnen in her paper 'Das Gautamimāhātmya and seine vedischen Quellen' has however tried to trace the source or gautami glorification in the Vedic literature. (see Fstschrift fair Ernst Risch zum 75 Geburtstag.

pp. 176-195). There are numerous references to Godavarī in the epics and the Purāṇas but it is in the B.P. that Godāvarī and the subsidiary Tīrthas on it have been lauded at great length. The B.P. generally refers to Godāvarī as Gautamī. It is stated by the B.P. that the Ganges to the South of the Vindhya mountian is called Gautamī and that to its north is Bhāgīrathī (78.77). It is said to be 200 yojanas long and there are three crores and a half of tīrthas on it. (77.8-9). A bath in the Godāvarī when Jupiter enters the sign of Leo has been regarded even up to the present day as very meritorious. The B.P. says that three crores and a half of tīrthas that exist in the three worlds come for a bath in the Godāvarī when Jupiter is in Leo and that bathing in the Bhāgirathī every day for sixty thousand years confers the same boon as a single bath in the river Godāvarī when Jupiter is in the Zodiacal sign of Leo (175.83, 84; 152. 38,39). Jupiter is in Leo for one year once in twelve years. Crowds of pilgrims throng at Nasik in their thousands from all parts of India in the Siṃhastha year.

The B.P. eulogizes Gautamī in the following way. She is called Pāvanī, Paramārtihāriṇī, Śreyaskarā, Pāpapratardinī, Śāntirūpā, Śāntikarī, Mangalā, Śubhā and Aghanāśinī (85.8). She is Jalodbhūtā and Maheśvara-jalodhavā (85.8). She is called Dāridryanāśni (85.16) and she is also called Brāhmī, Māheśvarī, Vaisṇavī and Tryambakā (85.12, 13). She is the beloved of Lord Śiva and is held by him on his head. She is the goddess of rivers, destroyer of sins, is worshipped by the three worlds, gives the desired fruits, is Brahmamayī, and emerges out of the feet of Viṣṇu and the locks of the hair of Lord Śiva (199.9-12). She is a boat in crossing the meaningless world (131.29). She is Viśveśvarī, Yogamāyā and Abhayadāyinī (131.30). She is Devanadī, greater than the great and lord of the world. She is worshipped by Brahmā, Īśa and others and sins are destroyed by remembering her (72.3-6). She purifies the three worlds, has a divine from, applies divine ointments, and is called Saraswatī, Jagaddhātrī, Jagajjāḍyaharā, Viśvajananī, and Bhuvaneśwarī (164.43.45).

Various anecdotes are related to glorify the river Gautamī. Once the gods sent Agni to inform Lord Śiva of danger of the demon Tāraka to himself. At that time Lord Śiva was in privacy with Pārwatī and in his great wrath. Śiva threw his virile-semen into Agni who threw it into two parts in his wife from which the twins Suvarṇa and Suvarṇā were born. As there was the 'anyonyaretavyatisaṅgadoṣa' in the case of the twins, they took the forms of various gods and goddesses and enjoyed freely with them. On seeing this, the gods approched Agni and all of them worshipped the river Gautamī and the children were cleansed (chap.128). Again on praying to the river Gautamī, a Brahmin Ajīgarta was released from hell when he had sold his son Śunaḥśepa due to his inability to maintain the family (chap.150). A Brāhmaṇa Sanājjāta was enjoying with his mother Mahī, both being unaware of the identity of each other. When the sage Gālava revealed their relationship, both of them went to the river Gautamī and purified themselves by taking a bath in it (92.2-48). A bird Ciccika had two mouths on account of the bad deeds in its past birth and had no happiness in the present birth. The king pavamāna took it to the river Gautamī and by giving it a bath in it, enabled the bird to go to heaven (a.164). A Brāhmaṇa Gautama was freed from the sin of gambling in the same way (chap.170). Madhucchandāḥ, a Purohita of the King Śaryāti by praying to Gautamī (chap.138). A hunter who had killed a female-pigeon went to heaven in a flying vehicle after taking a bath in the river (chap.80). Even such grave sins as adultery with the wife of one's teacher are

expiated by taking a bath in the river Gautamī. Lord Indra was freed from the sin of Brāhmaṇa-murder by the sprinkling of the water of the river Gaṅga (chap.96). Pṛthuśravāḥ, son of Kakśīvān, got freedom from his triple debts by taking a bath in the river Gautamī (chap.9).

The river Gautamī is also to lessen the effects of a curse. The sage Gautama is also said to have cursed his wife Ahalyā to become a dry river as Indra had slept with her by taking the form of the sage Gautma; but Ahalyā regained her original form on joining the river Gautamī (chap.89) Añjanā and Adrikā, the mothers of Hanūmān, were deformed on account of some curse. They got back their original beauty by praying to the river Gautamī (chap.84). A Havyaghna, who had become black on account of some curse regained his complexion on being sprinkled by the water of the river Gautamī (chap.133). Kaśyapa had cursed his wives Suparṇā and Kadrū to become rivers as they had violated his instructions to be observed during their pregnancy. On praying to the river Gautamī, they regained their original form (chap.100). Kadrū was in addition cursed with blindness as she laughed at a sage during a sacrifice. She too regained her eyesight by the grace of the river Gautamī (chap.100).

Gautamī is said to fulfill all wishes. Harṣaṇa, son of Sūrya and Chāyā, worshipped Gautamī and made his parents happy (1.165). A Brāhmaṇa Vṛddhagautama married a lady older than himself. As some sages made fun of them they prayed to the river Gautamī and she became younger (chap.107). The Ouṣadhis got their desired husband Soma on worshipping the river Gautamī (chap.119). Once the Āṅgirasas started practising penance but as they had not taken the permission of their mother before starting it, their penance was not fruitful. They than, worshipped the river Gautamī and became the Vyāsas (chap.158). By praying to Gautamī, Pramati released his father from prison (chap.171) and Lord Viṣṇu killed the demoness, Kaṅkālinī who was troubling Āsandiva (chap.167). By worshipping Sarasvati on the bank of the river Gautami, Parasu went to heaven (chap. 163). The river Gautamī declared the superiority of Laksmī over Daridrā when there was a dispute between them (chap.137). She also granted a boon to Kaṇva that no one will suffer from hunger in his family (chap.85). The dāna given at Daśāśvamedha-Tīrtha on the banks of Gautamī results in endless merits (chap.83).

Demons

Probably the earliest Sanskrit expression for a 'demon' is Asura and though this word is used in later literature as a general term for demons for a malignant disposition, it was originally restricted to brings of a god-like nature, and even applied to the gods themselves. In the Ṛgveda, the word asure is used as an epithet of Rudra and other deities and is an especial attribute of the ancient deity Varuṇa, who is first an impersonation of the vault of heaven, and then identified with the supreme being. In Avesta, Ahura is the name of the highest god. In the Taittirīya Saṁhitā it is said that Prajāpati created them with his breath. In the Śatapatha Brāhmaṇa the seventh Manu is made to produce gods, Asuras and men. On the other hand, in the Vedas various orders of evil beings are spoken of under the names of dasyus, (RV.3.4.56) rāksasas, (RV.7.104,10.87) yātudhānas, (RV. IV.87) piśācas, (RV. 1.133) and paṇis.

The B.P. recognizes four types of demons, viz, daityas, dānavas, rāksasas and asuras., The sons of Diti were called daityas and those of Danu were called dānavas. A part from these other demons who are not the progeny of either Diti or Danu have also been given the names

of daityas and dānavas, e.g., Ariṣṭa is called a Daitya (189.46-58) and the demon Mitha though not mentioned in the genealogy of Danu is designated and dānava (127.7-8). Sometimes a demon is called daitya as well as adura, e.g., Śambara is called the Lord of Daityas (134.16) as well as an asura (199. 12).

The genealogy of daityas dānavas is given in the B.P. as follows Diti, the daughter of Daksa, was married to Kaśyapa and she had two sons Hiraṇyakaśipu and Hiraṇyākṣa and a daughter, Siṃhikā, who was married to Vipracitti. Hirṇyakaśipu had four sons, Hrāda, Anuhrāda, Prahrāda and Saṃhrāda. Hrāda had two sons Śiva and Kāla. Prahrāda was given the kingdom of daityas and dānavas (4.5). Virocana was born to Prahrāda and Bali was the son of Virocana. Bali had one hundred sons of whom Bāṇa was the eldest. They practised penance and the names of some of them were Dhṛtarāstra Sūrya, Candramāḥ Candratāpana, Kumbhanābha, Gardabhāksa and Kuksi. The sons of Hiraṇyāksa were learned and strong. Their names were Bharbhara, Śakuni, Bhūtasantāpana, Mahānābha and Kālanābha. Saṃharāda gave birth to Nivātakavacas, and they had three crores of sons and resided at Maṇivatī. They too were indestructible by the gods and eventually Arjuna killed them (3.90.92).

Danu gave birth to one hundred sons by Kaśyapa. They were brave, strong and practised penance. The names of some of them were Dvimūrdhā, Śaṅkukarṇa, Hayaśiras, Ayomukha, Śaṃbara, Kapila, Vāmana, Mārīca, Maghavān, Ilbala, Svasṛma, Vikṣobhaṇa, Ketu, Ketuvīrya, Śatahrada, Indrajit, Sarvajit, Vajranābha, Ekacakra, Tāraka, Vaiśvānaram, Pulomā, Vidrāvaṇa, Mahāśiras, Svarbhānu, Vṛsaparvā and Vipracitti. As the progeny of all these is innumerable it is indescribable. The daughter of Svarbhānu was Prabhā, that of Pulomā was Śacī; that of Hayaśiras was Upaditi; that of Vṛsaparvan was Śarmisṭhā and those of Vaiśvānara were Pulomā and Kālikā.

The progeny of Mārīca consisted of 60,000 *dānavas* and there were other, 1,400 *dānavas* belonging to Hiraṇyapura. These alongwith Paulomas and Kāleyakas were also indestructible and by the grace of Lord Brahmā, Arujna killed them. Vipracitti, the son of Danu, married Siṃhikā, the daughter of Diti and by the saṃyoga of daitya and dānava elements thirteen best types of dānavas were born. They were very brave and were called Saiṃhikeyas. They were called Vaṃśya, Śalya, Nala, Vātāpi, Namuci, Ilbala, Svasṛma, Añjika, Naraka, Kālanābha, Saramāṇa and Surakalpa. They had a hundred thousand grandsons. Though the above-mentioned sons of Diti are called *daityas*, the maruts whom Diti gave birth to were called gods, and though originally they were meant to kill Indra (3. 109-122), eventually they bacame the greatest helpers of Indra.

Elsewhere it is said that at the time of milking the earth, Madhu, was the milker of Asuras, their milk consisted of Māyā, Virocana was their calf and their vessel was made or iron; the milker of rākṣasas was Rajatanābha, blood was their milk, Sumālī their calf and a skull their vessel (4.104,106). There is no clear line of demarcation of distinguished groups of rāksasas, asuras, piśācas, etc. though the piśācas are too mean and low to be confused with demons of the highest type. The Nāgas, though distinct from the Asuras, are as group affiliated and usually mentioned alongside.

The meaning of terms ādityas, dānavas, rāksasas and asuras as given by Monier Williams is as follows. The rāksasas are sometimes regarded as produced from Brahmā's foot, sometimes with Rāvaṇa as descendants of Pulastya, elsewhere they are styled children of Khasā or Surasā;

according to some they are distinguished into three classes, one king of a semidivine benevolent nature and ranking with yaksas, etc. another corresponding to titans or relentless enemies of the gods; and a third answering more to noctural demons, imps, fiends, goblins, going about at night, haunting cemeteries, distrubing sacrifices and even devouring human beings. This last class is the most commonly mentioned. Their chief place of abode was Laṅkā or Ceylon. The dānavas are a class of demons often identified with the daityas or asuras and held to be implacable enemies of gods or devas. The daityas are known as the sons of Diti and the asuras are regarded as children of Diti by Kaśyapa. As such they are demons of the first order in perpetual hostility with the gods, and must not be confounded with the rākṣasas or imps who animate dead bodies and disturb sacrifices.

As regards their general description it could be said that they were ugly and deformed. The names Śaṅkukarṇa (chap.3), ekākṣa (213.90) etc., suggest that they were deformed. Many a time they were animal-shaped : the names Kūrmakukkuṭavaktra, Śaśolūkamukha, Kharostṛavadana, Varahāvadana, Mārjāraśikhivaktra, Nakrameṣānana, Gajāvimahisānana, Godhāśallakīvaktra, Krosṭuvaktra, Ākhudarduravaktra, Vṛkamukha, Makarvavaktra, Krauñcavaktra, Aśvānana, Kharamukha, Mayūravadana, etc. suggest this (213-93-97). They lived in Rasātala, mountains, oceans, rivers, villages, forests, sky, air and Jyotriloka (149.4.5). They wore various types of dresses and decorated themselves with garlands and used ointments. They wore diadems, earrings, turbans, kirīṭa and also the skin of elephants and black deer. They were also called nīlakavāsāḥ. They had wide cheeks. They wielded various weapons like śataghnī, cakra, musala, bhindipāla, aśvayantras, āyudhas, śūla, ulūkhala, pāśa, mudgara, parigha and great slab stones. They had long hair, their necks were like kambu (conchs) and some of them were lustrous (213.90-99).

Disturbing the penance of some sage was also considered the work of the demons. A great Asura took the form of a beautiful maiden & disturbed the penance of king Dhanvantari (12.8-15). When Brahmā sent his Māyā to district the attention of the demons who were obstructing the sacrifice of the sages. Śambara, the lord of the daityas, devoured her (134.9-11). There was another Rākṣasa named Paraśu. He had a deep hatred fro sacrifices and Brāhmaṇas. He had the capacity to take various froms according to his liking. Sometimes he took the form of a Brāhmaṇa, sometimes a tiger, sometimes a god, an animal, a woman a deer, or a child. He took the form of a Brāhmaṇa and went to the sage Śākalya and expressed his desire to devour the sage but he saw Lord Viṣṇu in the form of the sage and refrained from killing him (163.7-10).

Sometimes the gods befriended demons. An interesting story relates how after killing Namuci, Indra befriended Maya, the brother of Namuci by the use of a trick. Maya who wanted to avenge his brother's death, now advised Indra to pierce the foetus of Diti which contained a son who was meant to kill Indra (chap.124). Rāvaṇa was a great devotee of Lord Śiva (chap.143). Bāṇa was a great devotee of Śiva and when Kṛṣṇa came to fight with Bāṇa, Śiva and Kārttikeya fought on behalf of the Asura Bāṇa (chap.206).

In his life Kṛṣṇa had to face many demons. In his childhood, he killed Pūtanā, a demoness who killed children (184.7-10). Again, he killed the demon Ariṣṭa, who had come to him in the form of a bull (189.46-58). He also killed Keśi (190.29-37) and Dhenuka (186.4) the

donkey-shaped. The Asura Naraka was born to Pṛthvī by Lord Viṣṇu in his Varāha incarnation (220.23). Lord Viṣṇu killed him in his incarnation as Lord Kṛṣṇa and took away all his possessions and married all his (16,000) wives (220.30.35). Narakāsura was very powerful. He was the king of Prāgjyotisapura. He had imprisoned the daughter of the daityas, siddhas and kings, and had in his possession the chatra (umbrella) of Varuṇa, the Maṇiparvata, the Mandara mountain, and the earornaments of Aditi (202.8-11). Again Lord Kṛṣṇa killed the daitya Mura and his 7,000 sons, Hayagrīva and Pañcajana (202.18-19). Lord Kṛṣṇa killed another demon by the name Pañcajana who had carried away the son of sage Sandīpani to the ocean and after killing him made a conch, Pāñcajanya out of his bones (194.27,28). Pradyumna, the son of Lord Kṛṣṇa, killed the Asura Śambara who had thrown him in the ocean after the sixth day of his birth (200.2, 3,19).

Elsewhere it is said that Viṣṇu in his different forms killed the various demons, Hiraṇyakaśipu (180.28), Tāraka (179.21.24), Kālanemi (179.25), Vipracitti (180.29), Madhu and Kaiṭabha who wanted to kill Brahmā and who had emerged out of his ear (180.37), Kālanemi was again born as Kaṃsa the son of Ugrasena who was killed by Kṛṣṇa (chap.181). In his incarnation as Rāma, Lord Visṇu killed the demons Yamahasta, Prahasta, Nikumbha, Kumbha, Narāntaka, Yamāntaka, Mālāḍhya, Mālikāḍhya, Indrajit, Kumbhakarṇa and Rāvaṇa (176.44-46). As Rāvaṇa had become too impudent on account of boon, Rāma killed him (213.137). Rāma freed Virādha and Kabandha from their state of being demons as they had obtained that form due to a curse though originally they were gandharvas (213.140). In his Vāman incarnation, Lord Viṣṇu killed the demons Vipracitti, Śiva, Śaṅku, Ayaḥśaṅku, Ayaḥśiras, Aśvaśiras, Hayagrīva, Ketumān, Ugra, Vyāghra, Puskara, Aśvapati, Prahrāda, Kumbha, Saṃhrāda, Śalabha, Kupatha, Krodhana, Kratha, Bṛhatkīrti, Mahājihva, Śaṅkukarṇa, Mahasvāna, Dīptajihva, Arkanayana, Mṛgapāda, Namuci, Śambara, Vikrasa, Gariṣṭha, Pralamba, Naraka, Indratāpana, Vātāpi, Ketumān, Asilomā, Pulomā, Bāskala, Pramāda, Mada, Svāmiṣṭa, Kālavadana, Kālavadana, Karāla Keśi, Ekāksa, Candramāḥ, Rāhu, Svana and others (213.82-90).

Thus, it could be said that the B.P. gives a fairly broad idea of demonology as it deals extensively with the Dānavas Hiraṇyka, Mitha, Dhenuka, Pralamba and Lavaṇa; the daityas Bali, Tāraka, Maya, Nuamuci, Hiraṇya, Śambara, Hiraṇyakaśipu. Ambarya, Madhu, Kaiṭabha, Keśi, Pañcajana and Mura; the Rāksasas Sindhusena, Aśvattha Pippala, Havyaghna, Rāvaṇa, Paraśu, Virādha, Kabandha; and the Asuras Tama, Namuci, Śambara and Naraka.

Sages

The B.P. states that there were different groups of sages in different manvantaras. Thus, it mentions that the seven sons of Brahmā, *viz.* Marīci, Atri, Aṅgirāḥ, Pulaha, Kratu, Pulastya & Vaśiṣṭha were the sages of the Svāyaṃbhuva manvantara and they resided in the northern direction (5.8, 9). The maharsis of the Svārociṣa manvantara were Aurva, Stamba, Kaśyapa Bṛhaspati, Datta, Atri and Cyavana (5.11, 12). In the Uttama manvantara, the sages were the seven Vaśiṣṭhas, the sons of Vaśiṣṭha, and Urjas, the sons of Hiraṇyagarbah (5.16.17). The sages of Raivata manvantara were Devabāhu, Yadudhra, Vedaśiras, Hiraṇyaromā, Parjanya, Ūrdhvabāhu, the son of Soma, Satyanetra, the son of Atri (5.20, 21). The sages of the fourth,

i.e., Tāmasa manvantara were Kavya, Pṛthu, Agni, Jahnu, Dhātā, Kapivān, Akapivān (5.25, 26). The sages of the sixth, i.e., Cākṣuṣa manvantara were Bhṛgu, Nābha, Vivasvān, Sudhāmā Virajah, Atināmā and Sahiṣṇu (5.29.30). The sages of the Vaivasvata manvantara were Atri, Vaśiṣṭha, Kaśyapa, Gautama, Bharadvāja, Viśvāmitra, Jamadagni (5.34, 35).

The B.P. then states that the sages are meant for the maintenance of Dharma and protection of the world. At the end of every manvantara, four sages to go Brahmaloka whild four others take their place (5.39-41). Further it enumerates the would-be sages of the future manvantaras. The sages of Sāvarṇi manvantara would be Paraśurāma, Vyāsa, Ātreya, Aśvatthāmā, the son of Droṇa born in the Bhāradvāja family; Śaradvān born in the family of Gautama, Gālava born in the Kauśika family and Aurva, the son of Kaśyapa (5.43-45).

Some sages were very learned, and had studied all the Sāstras. Thus, Vyāsa is highly eulogized. About him it is said that he was well-versed in all the Sāstras, an expert in the Vedas and Vedāṅgas, the composer of the Mahābhārata, the speaker of Purāṇas and Āgamas, engrossed in the welfare of all beings, meditating on *adhyātma*, and the best among the intelligent (26. 6,7). He knew the past, the present and the future (26.26). He is also praised for composing the B.P. (chap.245). The great sages (26.9-14) like Kaśyapa, Jamadagni, Bharadvāja, Vaśiṣṭha, Jaimini, Dhaumya, Mārkaṇḍeya, Vāmīki, Viśvāmitra, Śatānanda, Vātsya, Gārgya, Āsuri, Sumantu, Bhārgava, Kaṇva, Medhātithi, Māṇḍavya, Cyavana, Dhaumya, Asita, Devala, Maudgalya, Tṛṇayajña, Pippalāda, Saṃvarta, Kauśika, Raibhya, Maitreya, Hārita, Sāṇḍilya, Vibhāṇḍa, Durvāsas, Lomaśa, Nārada, Parvata, Vaiśampāyana, Gālava, Bhāskari, Purāṇa. Sūta, Pulastya, Kapila, Ulūka, Pulaha, Vāyu, Devasthāna, Caturbhuja, Sanatkumāra, Paila and Kṛṣṇa went to sage Vyāsa to solve doubts about wordly troubles. Elsewhere (chap.145) it is said that the sages Mārkaṇḍeya, Bharadvāja, Vaśiṣṭha, Atri, Gautama, Yājñavalkya, Jābāli and other *munis* were the propagators of *śāstras* and proficient in the Vedas, Vedāṅgas, Purāṇas, Nyāya and Mīmāṃsā. They discussed with Lord Brahmā, Viṣṇu and Śiva whether *karma* was higher or jñāna was higher and came to the conclusion that as nothing can be attained without performing an action, karman should be given prime importance. Again it is said that when the munis killed Veṇa as he had behaved in an unrighteous way, the sages, Vāmadeva and others approached sage Kapila who was a knower of the highest essence, engrossed in penance and vrata and who was was cruel as well as kind-hearted and asked him what they should do. The sage advised them to cut the arm of Veṇu out of which Pṛthu, the righteous, would be created (chap.141). The sage Āpastamba asked a very interesting question to the sage Agastya (130. 5—14) as to who among the three gods Brahmā, Visṇu and Śiva was the highest. Saga Agastya's remarkable answer establishes the identity and non-difference of the three gods and thus blends the theories of many gods with the theory of one god, and concludes by saying that the forms of the three gods are different and the Vedas are the authority on this but regarding the formless, there is only one, non-dual, and no other. Still however, the sake of achieving success, one should worship Lord Śiva. Once it is asserted that the sages Sanaka and others know the inner secret of Vedānta (129.69). Bāhlika, the son of Kaṇva, was well-versed in the Vedas and the Vedāṅgas (148.4). Śunaḥśepa, the son of Ajigarta, was a knower of Brahman (151.3). The god Dhanvantari was born to Dhanu as a result of severe penance and he learnt the Āyurveda from the sage Bharadvāja and divided it into eight parts and

taught it to his pupils (11.36-38). Elsewhere it is said that the sages like Vaśiṣṭha, Jābāli, Yājñavalkya, Aṅgirāḥ, Daksa, Mārīca who were devoted to Viṣṇu, other like Śātātapa, Śaunaka, Devarata, Bhṛgu, Agni, Veśya, Atri, Marīci, Manu, Gautama, Kauśika, Tumburu, Parvata, Agastya, Mārkaṇḍeya, Pippala and Gālava who were engrossed in the practice of yoga and the sages Vāmadeva, Aṅgiras and Bhārgavas who were proficient in the Smṛti, the Śruti and the Purāṇas worshipped the river Godāvarī (154. 2-4). The sage Sandīpanī was an expert in Dhanurveda and Lord Kṛṣṇa and Balarāma learnt it from him (194.22.25).

The sage Kapila was considered to be a manifestation of Lord Viṣṇu and the fire emanating form his eyes burnt the progeny of King Sagara (8.55, 56). The sage Nārada was considered to be the best among the Devarsis (69.70).

The performance of sacrifice was one of the main functions of the sages. Thus, many sages had gathered together in the Naimisa forest for the performance of the sacrifice that was to last for twelve years (1. 11). The sages Ātreya performed sacrifices with the help of many sages and at the completion of all of them, he obtained the power to move everywhere (140.2-4). The sage Bharadvāja performed a sacrifice and offered the sacrificial cake for the Agnīsomīya and the Aindrāgna and then he transformed the black form of the demon Havyaghna by sprinkling the water of the river Gautamī on him. The sages Vaśiṣṭha and others performed a sacrifice on the bank of the river Godāvarī (134.2).

Another most important function of the sages was to mind the welfare of the world. When being harassed by Rāhu, the sun was falling to the earth the sage Prabhākara blessed him and saved the world from the calamity of darkness (13 8-14). When it did not rain in the kingdom of Kāśī, the sage Śvaphalka was called and after his arrival, it began to rain (14.4-8). When the unrighteous Veṇa harassed the people, the sages killed him and created Pṛthu out of his right hand (4.42, 49;2.21). The mountain Vindhya was rising higher and higher and in order to avert the calamity, the sage Agastya went up to him an requested him to promise not to rise till his return. Ultimately he never returned and the mountain remianed where it had stopped (118.35).

Sometimes the sages helped the gods. In the marriage of Lord Śiva with Pārwatī, the sages Vaśiṣṭha, Agastya, Paulastya and Lomaśa had gone to the Himavān mountian (72.3). The sages Māṇḍavya, Vaśiṣṭha, Gautama, Agastya, Atri, Kaśyapa and others freed Indra of the sin of Brahmin-murder. Dadhīci gave his bones to gods in order to prepare a weapon out of them (chap.110). Dadhīci was a great devotee of Lord Śiva and was enraged when Daksa did not invite him to his sacrifice (39.28,29). When Indra was dethroned for the third time owing to his undesirable union with Ahalyā, he went to the sage Bṛhaspati for for advice (122.51). When Saramā lied about the theft of gods to Indra, Bṛhaspati found out the truth and held Saramā to be the cause of it all (1319-13). The sage Maudgalya was a staunch devotee of Viṣṇu and Viṣṇu manifested himself to him every day (136. 5,6). When was a great famine in the world, the sage Gautama, supported the world and the gods by the power of his penance (74.27-30). When Śiva concealed the river Ganges in his locks, Pāratī requested Skanda and Gaṇeśa to find a way out by which Śiva could be made to release her. At that Gaṇeśa though that none was capable to bringing the Ganges down except the sage Gautama (74. 39-42). Finally the sage Gautama prayed to Śiva and brought the river Ganges to the

earth (chap.75).

The sages served as the purohitas or priests of the Kings and advised them on all important matters. By the grace of the sage Vaśistha, king Sagara obtained sons (78.10). By the favour of the sage Ṛsyaśṛṅga, King Lomapāda had a son, Caturaṅga (13.38) and King Daśaratha had his famous four sons, *viz.*, Rāma and the others (123.84). All sages acted as purohitas at sacrifices and helped the kings. Thus, the sage Kaśyapa acted as a purohita in the performance of the ten Aśvamedhas of King Bhauvana (82.3). Vaśisṭha acted as a purohita in the sacrifice of King Priyavrata (103.3) and Daksa (109.14) in the reign of the King Daśaratha (123.5). The sage Madhucchandā was a purohita in the regin of King Śaryāti and he accompanied him when he started to conquer the world (138.3, 4). When King Aila was distressed on account of the separation from Uravaśī, the sage Vaśikṭha consoled him (151-12-16). The sage Viśvāmitra taught Rāma and Laksmaṇa the great māheśvarīvidyā, dhanurvidhā, śastravidyā, astraidyā, laukikīvidyā, rathavidyā, gajavidyā, aśvavidyā, gadāvidyā and the recitation of mantras (123.97, 98) and gave them divine weapons (213.142). By the advice of the sage Uttaṅka, the sons of King Kuvalāśva killed the demon Dhundhu and the sage Uttaṅka granted them boons (7.74-85). King Indradyumna performed a sacrifice with great pomp after calling the priests who were experts in the performance of sacrifice (47.35-36).

The lives of pious sages made a deep impression on the lives of poeple. The sages practised severe penance and restrained their senses. Thus, the sage Atri practised acute meditation and fully controlled his sense organs organs Atri practised further penance called anuttara for 3,000 divine years and his semen-virile manifested itself in the sky in the form of the moon, and the tears falling from the eyes brightened the ten directions (9.2.6). Saga Viśvāmitra, the son of king Gādhi, was a great ascetic and he became a great brahmarṣi (10.55-60). He had many famous sons like Devarāta, Kātyāyana, Hiraṇyāksa, Reṇu, Reṇuka, Kacchapa and Hārīta. They were the promulgators of the gotras Pāṇini, Babhru, Dhyāmajapya, Pārthiva, Devarāta, Sālaṅkāyana, Bāskala, Lohitāyana and Hārīta. (10. 85-63). The sage Śākalya practised severe penance on the mountain Śubhra (163.4). The siddhas like Sanandana and others mediated on Kṛṣṇa with concentration on the tip of their nose (193.42). There is an interesting example of the Āṅgirasas who though they practised severe penance did not achieve success as they had not asked the permission of their mother before practising it (158. 8-11).

The sages were unable to bear adharma and cursed those who stopped the proper path of action. Thus, when Śāmba and his friends wanted to make fun of the sages Viśvāmitra, Kaṇva and Nārada and had dressed Śāmba in the role of a pregnant women, the sages cursed that Śāmba would give birth to a musala which would bring disaster to the whole Yadu family (chap.210). Another anecdote says that when the nymphs Rambhā, Tilottamā and other pleased the sage Asṭāvakra, he granted them a boon that they would get Lord Purusottama as their husband but when they laughed at his crooked limbs, he cursed them that would be carried away by the dasyus (212.79.84). When Indra cohabited with Ahalyā after taking the form of her husband Gautama, the sage Gautama cursed him to have 1,000 signs of the female organ on his body and cursed Ahalyā to become a dry river 987.59). King Kārtavīrya gave his whole kingdom in dāna to Agni and Agni devoured it. In this disaster, the hermitage of the sages Āpava was burnt, so he cursed Kārtavīrya that he would be killed by the ascetic Brāhmaṇa,

Paraśurāma (13. 192-197). When Pippala, the sister of Viśvāvasu made fun of the sages at a sacrifice, they cursed her to change into a river (132.3). Kadrū was cursed to lose eye as she made fun with the sages (100.28).

Sometimes the gods had to intervene in the affairs of the sages. Thus, when Soma carried away Tārā, the wife of sage Bṛhaspati, Lord Brahmā brought about a reconciliation (9.19-25).

Many a time the sages grew jealous of each other and great rivalry arose among them. Thus, the rivalry between the sage Vaśiṣṭha and the sage Viśvāmitra is well known (147.5). A sage Kaṇva was very envious of the prosperity of sage Gautama and he prayed to the river-goddess Godāvarī in order to attain prosperity (chap.85).

About the sages Vaśiṣṭha, Atri, Pulastya, Aṅgirā Pulaha, Kratu, Bhṛgu and Marīci who were the sons-in law of Dakṣa, it is said that they were great religious yogins, observers of vratas who meditated on Brahman (34. 16, 17), and about the sages Bhṛgu Atri and Pulaha that they worshipped Sun (33.17).

Some sacred place were ascribed to the ṛsis. Thus Prabhāsa, Bhārgava, Agastya, Nara, Nārāyaṇa, Vaśiṣṭha, Bharadvāja, Gautama, Kaśyapa and Manu were called the Ārsatīrthas after the names of the sages (70. 37, 38).

Thus the gods, the goddesses, the demons and the sages constituted the belief system of the Purāṇic Hindus which represented their hopes and aspirations, fears and frsutrations, and provided variegated sources of norms, values and ethics for the functioning of highly pluralistic society.

A belief system, however, acquires its meaning and function through the practices of the believers. It can therefore be easily conjectvred that the society as envisaged in the B.P. had actually witnessed such deity-reverence and subtle deification emitting through all its excretory organs.

DEVA

From time immemorial belief in Devas has existed in every country and all religions have lauded their superior nature and power. It was the Hindus and the Buddhists who first applied the term 'Deva' to certain very subtle beings recognised in all religions. The Pārsi religion (Zaratuṣtra) has spoken about seven Devarājans and their attendants. 'Ames pentas' is the actual term used for the Devarāja. The Christian religion refers to nine sects of Devas like Srāgi, Kherubi, Dominion, Angel etc. Islam refers to four chief Devas *viz.* Gabriel, the presiding Deva over revelations, Mikhayel of protection, Asriyal of death and Israfin of resurruction. An important section of the Ṛgveda is Sūktas about Devās like Indra, Mitra, Varuṇa, Agni etc. In Yajñas etc. Devas occupy a very important place. The Kenopanisad states that the conceited and haughty Devas were taught a lesson by God. The subject-matter of the Kaṭhopanisad is the advice given by Yama to Naciketas. The Mundakopanisad says that the Devas, man and birds originated from God. There are references about Deva worship in the Smṛtis. The Purāṇas and Upapurānas contain scientific discussion, about the origin, work or functions, classes, etc. of Devas. The Mantraśāstra and Tantraśāstra deal also about the various sects and class of Devas, their nature, and the worship to be offered to them, etc.

Christian religious books commonly use the term Mālākhas for Devas. Greek mythology

contains a story about the Mālākhas, who did not obey the orders of Jehovah and how He cursed them, turned them into devils and flung them into hell. And, in hell they organised a revolutionary party to fight Jehovah. Many leaders talked on the subject of how to take vengeance on Jehovah. It was nearabout this period that Jehovah created with the dust on earth Adam as his beloved son and settled him in the garden of Aden. God created from the ribs of Adam the woman called Eye, and they lived in Eden quite happily.

Satan and other leaders in hell decided that the greatest revenge that could be taken upon Jehovah was to create troubles for his dear son, Adam in Eden. Accrodingly Satan went to Eden and made Adam and Eve eat the forbidden fruit with the result that Jehovah cursed and turned them into human beings and turned them out of Eden. Milton in his reputed poem Paradise Lost has told the above story in inimitable language.

Most of the Indian Devas are the sons of Kaśyapa Prajāpati by Aditi, daughter of Daksa Prajāpati. The total number of Devas is 33 crores. The Devas are divided into many classes or sections like Ādityas, Viśvadevatas, Vasus, Tusitas, Ābhāsvaras, Anilas, Mahārājikas, Sādhyas, Rudras, Vidyādharas, Pitṛdevas etc. There are further divisions like Apsaras, Virūpākṣas, Bhadras, Gandharvas, Kuṁbhāṇḍas, Rāksasa, Nāgas, Aśvinīs, Kinnaras, Kiṁpurusas, Piśācas, Guhyakas, Siddhas, Cāraṇas, Matṛs, Kūśmāḍas, Bhūtas, Vetālas, etc. Yet another division is into Lokapālas, Lipikas etc. The Devas are classified with special refrence to bhūtaganas like Pṛthvī etc. and are, therefore, referred to as Bhūdevatās, Agnidevatās, etc. The presiding spirit of Bhūdevatās is Kubera, that of the Jaladevatās is Varuṇa, that of the Agindevatās, Vāyubhagavān and that of the Ākāśadevatas, Indra. And, under them there are various sets of Devas in charge of different departue. Sādhyas, Vasus, Ādityas, Apsaras etc. are Ākāśadevas, Maruttas and Gandharvas, Vāyudevas. Yakṣas and Yakṣīs are servants of Kubera. Virūpāksa, Bhadra etc. are Bhūdevas. Virūpākṣa supports the earth according to the Vālmīkī Purāṇa. Those who protect nidhis (treasures) may also be considere Bhūmidevas.

There are 33 bosses or presiding spirits for the 33 crores of Devas. Dvādaśādityas (12) Ekādaśarudras (11) Asṭavasus (8) and Aśvinīdevas (2) are the 33 chiefs of Devas. Indra is the chief of all of them.

The word Deva means light and also play. Devas shine forth, they are also playful. Thus the name is quite apt for them See Grama-devata.

DEVADATTA I.

A famous Brahmin boy whose story is described in the Kathāsaritsāgara.

Devadatta was the son of the Brahmin, Haridatta of Kambukapura. Though as a boy Devadatta learnt all the arts and sciences when he grew up to be a youth he became a very wayward fellow. Dice-play became his main job. One day in a game of dice he lost even his clothes, and being afraid of his father, he left the place without returning home.

Devadatta roamed about, and during one such trip he saw a deserted temple, and a Muni called Jālapāda engaged in reciting mantras. Devadatta prostrated before the Muni and told him all the details about himself. The Muni accepted Devadatta as his *śisya* and promised to secure vidyādharahood for him.

Next night Jālapāda led Devendatta to a burning ghat, nearby the temple. After conducting

Pūjā in the shade of a fig tree with offerings of Pāyasa and Vaiśva-devabali the Muni told Devadatta thus: "You should come here daily and perform *pūjā* like this, and pray at the close of it, 'Oh! Vidyutprabhā! please accept my pūjā.'

Devadatta acted according to the above advice of the Muni, and one day, at the close of his Pūjā the tree broke open into two and a beautiful female who appeared from it took him with her saying that her mistress wanted him. He was thus taken to a house studded with gems wherein he saw a noble lady seated on a cot. She caught Devadatta by his hands and after seating him alongside said to him: "I am Vidyutprabhā, daughter of the Yaksa King Ratnavarsa. I am a virigin girl. Muni Jālapāda has worshipped me so much that I have decided to fulfil his desire. I am in love with you and you will please wed me."

Accordingly Devadatta married Vidyutprabhā and lived there with her. In due course she conceived, and Devadatta met Jālapāda and told him about the whole affair, and the Muni, to achieve his personal object asked Devadatta to cut open the abdomen of Vidyutprabhā and take to him the child found therein. Devadatta did not at all relish the idea. Yet reluctant to disobey his preceptor he returned to his wife. She permited him to carry out the directions of the Muni, yet his mind did not approve of the action. Then Vidyutprabhā herself cut open her abdomen, took the child out of it and placing it before her husband told him thus:— "He who eats the child will become a Vidyādhara. Take it. I was a Vidyādharī turned into a Yaksī by a curse, and to cut open my abdomen and take out the child like this was the redemption promised me from the curse, and now I go to the Vidyādhara world; we shall meet there." And she disappeared.

In great sorrow Devadatta brought the child to Jālapāda who, after sending him out on the pretext of his (Jālapāda's) performing Bhairavapūja, ate up the child. Devadatta returned and when he knew of the action of his preceptor he was overcome with rage. But the latter rose up to the skies assuming the form of a Vidyādhara. Devadatta made up his mind to anyhow take revenge upon Jālapāda, and he also went to Vidyādharaloka with the help of a Vetāla whom he befriended by offering human flesh. And, there he saw Jālapāda drunk with pride at his Vidyādharahood sitting on a throne of gems in a mansion. Meanwhile Vidyutprabhā who was now once more a Vidyādharī had turned down the advances made by the erstwhile Jālapāda for her love. But, at the sight of Devadatta her face flushed with love for him while, in fear, the sword fell down from the hands of Jālapāda who now fainted. Devadatta prevented the Vetāla from killing Jālapāda to the burning ghat and cremated him there.

Kātyāyanīdevī at this time appeared before Devadatta and pleased with his courage appointed him as chief of the Vidyādharas. He wedded Vidyutprabhā and lived happily. (Kathāsaritsāgara, Caturdārikālaṁbakaṁ, Taraṅga 3).

DEVADATTA II.

A king of ancient India, son of King Jayadatta. Jayadatta wanted to marry his son Devadatta to the daughter of a Vaiśya in Pāṭalīputra. Though it was a far cry from Pāṭalīputra to Jayadatta's court the Vaiśya married his daughter to the prince as he attached much importance to such an alliance with the king. From the dowry given by the Vaiśya to his daughter the resources of her father appeared to be very meagre to Devadatta.

After sometime Devadatta's wife returned to her house with the permission of her husband. During her absence Jayadatta expired, enemies attacked his kingdom and Devadatta with his mother ran away from his kingdom. Sometime after that he started for his wife's house. But, feeling that it would not be proper for him to personally tell his father-in-law about what had happened to him he waited outside an inn near his wife's house, and he had not waited there for long when he saw a woman descending by a cord from the other door of the house. He felt deeply mortified to detect that if was his wife who was thus descending. And, when she, not recognising Devadatta in his dirty clothes, asked him who he was he answered a 'traveller'. Taking no notice of this 'traveller' she got into the inn, and Devadatta followed her. Inside the inn she was met by a man who beat her for being late to go to him; but, in spite of the beating she pleased him with coy words. Then and there Devadatta divorced her in his mind, but remained there observing their love-making. In the course of their love-play an ear-ring studded with costly gems rolled down the floor from her ears, but she did not notice it. She parted from her paramour before dawn. Devadatta went to Kānyakubja with the ear-ring, and there he pledged it for one lakh sovereigns with which money he collected an army and conqured back his lost kingdom. then he redeeemed the pledge and sent the ear-ring to his father-in-law. The whole incident became public. When she realised the fact that the stranger whom she had met at the inn was her own husband, Devadatta's wife felt so deeply hurt and humiliated that her heart was broken and she died. (Kathāsaritsāgara, Naravāhanadattta Janana, Taraṅga I).

DEVKI.

Mother of Śrī Kṛṣṇa.

Descended from Visṇu thus :— Brahmā—Atri—Candra—Budha—Purūravas—Āyus—Nahua—Yayāti—Yadu—Sahasrajit—Śatajit—Hehaya—Dharman—Kuṇi—Bhadrasena—Dhanaka—Kṛtavīrya—Kārtavīryārjuna—Madhu—Vṛsṇi—Yudhājit—Śini—Satyaka—Sātyaki—Yuyudhāna—Jaya—Kuṇī—Anamitra—Pṛśni—Citraratha—Kukura—Vahni—Vilomā—Kapotaromā—Tumburu—Dundhubhi—Daridra—Vasu—Nāhuka—Āhuka—Devaka—Devāpa—Devakī.

Devāpa had seven daughters, *viz.*, Śrutadevā, Śāntidevā, Upadevā, Śrīdevā, Devaraksitā and Devakī. Devakī was married to Vasudeva. The statement that Devakī and Kaṁsa were sister and brother is not fully correct. Devakī was the grand-daughter of Devaka. Certain Purāṇas refer to Devakī as the daughter of Devaka. According to them Kaṁsa and Devakī were children of the elder and the younger brothers respectively. According to the Agni Purāṇa Devakī was the niece of Kaṁsa. Thus, it is equally correct to say that between Kaṁsa and Devakī there was brother-sister relationship as also uncle-niece relationship.

Devakī in her previous bith was Aditi, the daughter of Daksa and wife of Kaśyapa prajāpati.

Vasudeva, the Yādava married Devakī. Śrī Kṛṇa was their eighth child. Six sons of theirs born elder to Kṛṣṇa were killed by Kaṁsa. The seventh child, from the very womb itself of Devakī was passed on to the womb of Rohiṇī, who was another wife of Vasudeva. Balabhadra was the child thus born to Rohiṇī. The eighth child was Kṛṣṇa. (For details see Kṛṣṇa, Para 3-

8).

(1) Many Ksatriya kings attended the swayaṁvara of Devakī. (Droṇa Parva, Chapter 144, Verse 9).

(2) Following Kṛṣṇa's giving up of his body and the destruction, due to mutual fights, of the Yādavas, Vasudeva, Rohiṇī and Devakī also gave up their lives. (Bhāgavata, Ekādaśa Skandha, Chapter 31, Verses 18, 19).

DEVAPRATISṬHĀ.

The sacred rite of installation of Devas (idols) in temples for which definite rules have been laid down by great ācāryas. According to the rules Vāsudevamūrti is to be installed in the centre of the pañcāyatanas. (the Śrī kovil–the sanctum sanctorium and the four paths used for the procession of the deity, around it). The mūrtis Vāmana, Narasiṁha, Hayagrīva and Varāha are to be installed in the zones (corners) dominated by Agni, Nirṛti, Vāyu and Īśāna respectively. Nārāyaṇamūrti should be installed at the centre of the Prāsāda. Ambikā should be installed in Agni's corner, Āditya in Mirṛti's corner, Brahmā in Vāyu's corner and Śivaliṅga in the Īśāna corner. Liṅga in the form of Rudra should also be installed in the Īśāna corner; or it may be installed in all the nine corners or zones. In that case Vāsudevamūrti should be installed at the centre. All the Devas bearing the name Rāma must be installed to the east of the Prāsāda. Lokapālakas like Indra should be installed at the eight places starting with the east. In Pañcāyatana pratiṣṭhā Purusottama should be installed at the centre. Mahālaksmī and Vaiśravaṇa are to be installed to the east of the Prāsāda, and the Mātṛs in the south. Subrahmaṇya, Gaṇapati, Īśāna and the planets (grahas) like Sun should be installed in the west. Daśāvatāramūrtis (ten incarnations of Viṣṇu) should be installed in the North. Caṇḍikā, should be installed in Agni's zone, Saraswatī in Vāyu's zone, Ambīkā in Nirṛti's zone and Śrī Bhagvatī in Īśāna zone. In temples with thirteen Ālayas Viṣṇu should be installed at the centre. Mūrtis like Keśava should be in the east.

Devapratimās (idols) are of seven varieties like those made of earth, of wood, of metals, of gems, of sandal wood, of stone and of flowers. Of the above, idols made of earth, of stone and of flowers. Of the above, idols made of earth, sandalwood and of flowers are meant only for temporary use, but they also grant all the desires of the devotees.

Stone for idols be got from mountains. Pāṇḍura (white), Aruṇa (red), Pīta (yellow) and Kṛṣṇa (black)- rocks having any one of these four colours may be selected. If no such stone is available any other stone may be used, but by doing homa and reciting Narasiṁha mantra the attributes of any of the specified varṇas should be transferred to it. It is best to have white markings on the stone selected for the idol. There are the three genders, masculine, feminine and neuter with reference to stones. Stone which produces the sound of bell metal on being hit and gives out sparks of fire on being cut is of the masculine gender. Stone which possesses these attributes to a lesser degree is of the feminine gender. Stone with no shape is of neuter gender. Beside these three varieties there are the sagarbha (pregnant) stones also, *viz.* stones with round markings on them, and they should not be used for making idols. Once it is decided to make an idol, Vanayajña should be performed first. To worship the forest which the stone for the idol was to be obtained is vanayajña. A specified place in the forest should be

dug up, the pit treated with cow-dung and a small platform raised and Viṣṇu worshipped thereon. After sacrificial offerings etc. instruments for the construction of the idol like taṅka (chisel) should be worshipped. To sprinkle on the stone śālitoya (water in which paddy grains are put) purified with the chanting of astramantra is the next step. After that bhūtabali (offerings to the spirits of the stone) should be performed upon which the bhūtas residing inside the stone will quit. Then the ācārya should go to sleep repeating the svapna mantra. If he dreams good dreams everything is quite right; if bad dreams are dreamt the next morning narasiṁha-homa should be performed, the stone given offerings with chanting of astramantra. The edge of the instruments used for sculpturing the idol should be firstly smeared with gheee, honey etc. The archietect should be one who has gained mastery over the senses. He should first cut the stone into a square and then it should be placed on a chariot, covered with cloth and taken to his house. Then after performing a pūjā the work on the idol should be started. (Agni Purāṇa, Chapter 43).

DEVAŚARMĀ.

A Brahmin, an erudite scholar in the Vedas. His story was once told to Pārvatī by Śiva as follows :

Devaśarman, the very erudite Brahmin scholar in the Vedas came to be much respected by the people of the four *varṇas* (Castes) because of his constant and unfailing performance of the various religious duties and rites like the Agnihotra etc. He had sons, relations and cows in abundance. But, he did not observe the śukla pañcamī in Prosṭhapada (Bhādrapada) which is one of the dvādaśacāndra māsas (the 12 solar months). That day was his father's death anniversary (Śrāddha day) for which he would invite Brahmins on the previous evenings. And, in the morning he would get cooked rice by his wife in 18 different ways for the gratification of the departed soul. Then will he feed the Brāhmins. On one such day he duly treated a Brāhmin versed in the Vedas. In the evening when he was washing his feet with water brought by his wife he heard the following conversation between a dog and an ox.

Please attend to my words about what my daughter-in-law did. One day, as fate would have it, I went to my son's house, where a snake was drinking milk, and I drank the whole of the milk which was left over by it. My daughter-in-law saw me drinking it and I was absolutely crest-fallen. I don't feel any yearning even for food.

Now dog, please attend to my sorrow and grief. Today my son feasted the Brahmins, but he did not even think of me. Nobody gave me even a blade of grass or a drop of water. I have not tasted anything today. Moreover I am a captive also. All this must be the result of some sin comitted by me in amy past life; no doubt about it."

The very learned and intelligent brahmin inferred from the abover talk that the dog and ox were his mother and his father respectively. He thought to himself : they have been born as animals in my house. What remedy shall Ifind out therefore?

On account of such painful thoughts the Brahmins could not sleep in the night. Early in the morning he went to sage Vasiṣṭha and unburdened his heart to him and requested him to find a solution to the low and mean birth which had become his parents' fate. After meditating

for sometime the great sage told the Brahmin as follows :

"Look here, the ox was, in its previous birth, a great Brahmin in Kuṇḍinanagara. He did not observe the Śukla-pañcamī in the month of Prosṭhapada, the day being the death anniversary of his father. His wife had menstruation on the same day, but she herself feasted the Brahmins. A woman is impure during the four days of menstruation. Because of having feasted the Brahmins on the first day of her monthly period the Brahmin's wife was born as a dog. As for the husband, he was born an ox as he not only did not observe the Śukla-pañcamī day, but also shared the sin of his wife. Further questioned by the Brahmin as to what he should do for the salvation of his parents, Vasiṣṭha advised him to observe the Ṛsi pañcamī in the month of Prosṭhapada (Bhādrapada). He did so and his parents blessed him and attained salvation. (Padma Purāṇa, Chapter 78).

DEVAŚARMĀ.

The hero of a story told by Visṇuśarman.

Visṇuśarman, the intelligent preceptor, told five stories based on five tactics to educate the five dull sons of emperor Sudarśana. The fifth tactics is called asṁpreksyakāritva. He told two important stories to illustrate the dangers, which would happen to those who act in haste and in anger, without patiently attempting to find out the truth. Devaśarman is the hero of one of the stories.

Once upon a time there lived in Gauḍadeśa a Brahmin called Devaśarman with his wife Yajñasenā. When his wife got pregnant Devaśarman told her that a good and lucky son would be born to them to which she replied as follows :— "On no account build castles in the air and brood over things. I shall tell you a story about a danger which happened to one who built castels in the air. A brahmacārī was carrying home in a pot on his head some rice flour. On the way he thought thus : "I will purchase a she-goat with the money I get out of the sale of this rice powder, and it will deliver two kids every year. I will sell all the kids and with the sale proceeds purchase a cow and when it multiplies I will have the wherewithals for cultivation and then I will do cultivation in a good field and produce much paddy. And when I have thus money in hand I will renovate my house and marry. We will then have a good son whom I will name Somaśarman, and if my life, without caring for the boy, goes to milk the cow I will go to the cow shed and give her a good beating. "When his imagination reached this point the pot on his head received, without his knowing, a blow with the stick in his hand and it fell down on the ground and was broken to pieces."

Five or six days after telling the above story to her husband Yajñasenā gave birth to a child. One day she went to the river to take her bath leaving the child to the care of her husband. Soon after a messenger came from the place to invite Devaśarman for food, the day being Amāvasī when Brahmins were fed well and also given daksiṇā, (presents of money). He could not wait till his wife arrived; the child became a problem to him.

The Brahmin had a beloved Mongoose. After entrusting the child to the care of it the Brahmin went to the palace. Within a short time a serpent was seen crawling towards the child and the Mongoose attacked it and bit it into pieces. Naturally the Mongoose got itself smeared all over with the blood of the serpent, and the Brahmin on returning home finding the Mongoose

bathed in blood thought it have eaten the child and in a rage he killed the poor Mongoose. But, when he entered the room and found pieces of the killed serpent strayed all over there truth and light dawned on him. Yajñasenā, who had returned after bath by now also found fault with him.

Once there was Brahmin in very indigent circumstances. He was an orphan from his very childhood. One day while he was asleep quite weary and tired as he had no food that day some one appeared and told him in a dream that three sannyāsins would come to his house that noon and that if beaten to death they would turn into three pot-fulls of treasure with which he could live comfortably well.

His dream came true, and he locked up the treasure in his room after sending away a barber who had witnessed the incident with a piece of gold. The barber returned home cherishing in his mind the false belief that sannyāsins beaten to death would turn into pot-fulls of treasure. And, one day some sannyāsins came to his house and he began beating them and they ran out crying aloud. Their cries attracted the attention of the sarvants of the King. The barber's limbs were cut off and he was killed on Śūla (a three-pronged weapon).

DEVASMITĀ.

A Gem of a woman who was much devoted to her husband. The story of Devasmitā has been so often quoted in ancient Indian literature. She was the daughter of a Vaiśya called Dharmagupta and was married to Guhasena, son of a Vaiśya called Dhanadatta, who belonged to Tāmraliptinagara.

After the death of his father Guhasena decided to go do Kaṭāhadvīpa for trade, and Devasmitā, a very suspicious wife, objected to it. When his other relations began pressing him to go to the dvīpa for trade and his wife not to go, Guhsena could not take a decision on the matter. He began a penance so that God might take the decision in the matter. Devasmitā also followed him. Then God appeared to them in their dreams and gave each of them a red lotus flower saying, "both of you keep one flower each with you, and while both of you are away from each other if either of you go astray the lotus flower in the hands of the other person will fade." And, on awaking both of them had a flower in their hands. Guhasena with his flower in his hands started for Kaṭāhadvīpa, and Devasmitā stayed at home with her eyes fixed on her lotus flower. Guhasena reached the dvīpa and traded in gems. Everybody was surprised to find in his hands a lotus flower which never faded. Four Vaiśya youngsters wanted to understand the secret of it and one day they invited Guhasena to their house and treated him to liquor very liberally. When he got absolutely drunk they questioned him about the secret of the lotus flower, and he, though in indistinct words, explained it to them. When the secret was thus out all the four youngsters decided to seduce his wife. They extracted from him the information that he was not returning in the near future, and they then came to Tāmralipti.

At that time there lived in Tāmralipti a bogus Sannyāsinī (a female anchorite) called yogakaraṇḍikā. The four youths from Kaṭāhadvīpa visited her, and she under took to fulfil their desire. She asked them to halt at her house to fulfil desire. She asked them to halt at

her house and then went to Devasmitā with some refreshements. Devasmitā's bitch barked very violently at the bogus anchorite when she told the former thus : "Child! don't you see the bitch barking at my very sight. The bitch is crying thinking of her previous birth at my sight. Her self (the bitch) and I were, in our last birth, the wives of a Brahmin. Since our husband was a courier at the palace often he was away from home and in his absence I used to satisfy the cravings of sex by associating freely with other males. I had even at that time realised the truth that there was no duty higher than satisfying the senses, and so I am now reborn with memories of the past life. As for this bitch in her past life as co-wife with me of the Brahmin, she sinned against her sense-organs by upholding, in ignorance, her chastity, as a punishment for which she was born as dog in this life. Yet, she remembers her past.

Though Devasmitā saw through the false and treacherous heart of the bogus anchorite, without expressing it she talked in all respect with her. Believing that she had succeeded in her mission she told Devasmitā about the four youths who had come from Kaṭāhadvīpa, and Devasmitā welcomed the idea very gladly.

Devasmitā got some liquor and mixed poison in it. When it was night one of the Vaiśya youths came, and after rendering him unconscious by administering the poisoned liquor to him Devasmitā stripped him of all his clothes and ornaments, got him scratched on the brows by the bitch and threw him into a cow dung heap. Before it was dawn day he returned to the anchorite's house, took a bath and dressed himself up in decent clothings. His other three companions also visited Devasmitā one after the next three days, and they too underwent the same experience as the first one. Lastly the bogus sannyāsinī also was got down and Devasmitā put on the garb of a merchant and went to Kaṭāhadvīpa and identified her husband from among a thousand mechants, Guhasena too felt his own doubts about her identity. But, without revealing her identity she saw the king and told him that she had certain matters to submit before the prajāparisat (popular assembly). The king accordingly convened a session of the assembly and Devasmitā identified the four youths who had tried to seduce her and submitted all details regarding the episode. The king then gave her a lot of money, appointed the four youths as her servants and sent her back home with Guhasena. (Kathāsaritsāgara, Kathāmukhalambakam, Taraṅga 5).

DEVAYĀNĪ.

Sukrācārya's daughter.

Svāyambhuvamanu, son of Brahmā had two sons : Priyavrata and Uttānapāda. Priyavrata wedded Surūpā and Barhismatī, two very beatiful daughters of Viśvakarmaprajāpati, and he had by Surūpā ten sons called Agnīdhra, Idhmajihvā, Yajñabāhu, Mahāvīra, Rukmaśukra, Ghṛtapṛṣṭha, Savana, Medhātithi, Vītihotra and Kavi as also a daughter called Ūrjasvatī who was the youngest of the whole lot. Of the above ten sons Kavi, Savana and Mahāvīra were spiritual giants and great sages. Uttama, Tāpasa and Raivata, the three sons of Priyavrata by his second wife Barhismatī turned out to be manvantarādhipatis. Ūrjasvatī, the only daughter of Priyavrata was married to Śukrācārya, preceptor of the Asuras. Devayānī was Śukrācārya's daughter by Ūrjasvatī. (Devībhāgavata, Aṣṭama Skandha).

Kaca, son of Bṛhaspati became Śukrācārya's disciple to learn Mṛtasañjīvanī vidyā (the science to ward off death for ever). Devayānī fell madly in love with Kaca. But, after his studies under her father were over Kaca returned to devaloka without marrying Devayānī, who cursed that Kaca's learning should prove useless. And, Kaca cursed her in return that nobody from devaloka should marry her.

Once Vṛṣaparvan was the king of the Asuras, and Śukrācārya lived in his palace. Śarmiṣṭhā, the daughter of the king and Devayānī, the daughter of Śukrācārya became thick friends. While one day these two friends with their companions were engaged in water sports Indra came that way. Very much intersted in seeing the Deva damsels thus engaged in water sports Indra assumed the form of air and blew off the dresses of the damsels from the shore while they were playing in the river. The damsels hurriedly got out of water, ran after the fleeing garments and put on whatever came to their hands. In the confusion what Śarmisṭhā got and wore was Devayānī's clothes. Devayānī ran after Śarmisṭhā and caught hold of the clothes, but the latter did not yield them to her. Both of them indulged in hot words against each other, Śarmisṭhā calling Śukrācārya a beggar living in her father's palace for his food. Not only that, she pushed Devayānī into a neglected well and went her way.

At that time prince Yayāti, son of Nahuṣa, was hunting in that forest. Feeling very thirsty he came to the well for a drink and therein saw Devayānī in tears. He brought her out from the well and leaving her there went on his way.

Śukrācārya and his wife actually got anxious and upset that their daughter had not returned even after the lapse of so much time and deputed their servant Gurṇikā to seek for Devayānī. She found her out in the forest. But, Devayānī refused to return home as she did not want to continue as the daughter of one who lived on the charity of Śarmisṭhā and her father. Gurṇikā carried back this news to Śukrācārya, who then went himself to the forest and met his daughter. He felt deeply wounded to hear about the insults heaped on his daughter by Śarmisṭhā, and sent word to Vṛsaparvan that they were not returning to the palace. Vṛsaparvan realised that if Śukrācārya quarrelled with him the whole Asura world also would become divided. He, therefore, tried his best to pacify the ācārya and his daughter. At last Devayānī agreed to return to the palace in case Śarmisṭhā went to her with one thousand of her maids to serve as her (Devayānī's) maids. Vṛsaparvan acted accordingly and Devayānī was satisfied and returned to the palace with her father. (Ādi Parva, Chapter 78 onwards).

Sometime afterwards when Devayānī was sporting in the forest with Śarmisṭhā and others, King Yayāti happened to pass that way. They recognised each other and Devayānī requested Yayāti to marry her as she had mentally chosen him as her husband on the same day one which he had saved her from the well.

Yayāti realised only too well that it was really dangerous to marry the daughter of Śukrācārya in the forest secretly and he, therefore, rejected Devayānī's request. But, she got down her father there and with his permission Yayāti married her. He also got much wealth by way of dowry. Śarmisṭhā and her maids accompanied Devayānī but Sukrācārya warned Yayāti that on no account should he touch Śarmisṭhā.

With his wife and her attendants Yayāti returned to his palace; but he put Śarmisṭhā and her maids in a place newly built for the purpose. Devayānī delivered a child in due course and

it was named Yadu. Śarmisthā one day met Yayāti in the forest and requested for a child by him. Though at first he was reluctant to oblige remembering only too well the injunction of Śukrācārya, he at last succumbed to the eloquence of Śarmisthā. She got pregnant by him and the child she delivered was called Druhyu.

Devayānī was alarmed at the birth of a child to Śarmiṣṭha, who was unmarried, and questioned her about it. Śarmisthā's answer that a Brahmin stranger, who came that way was the father of her child satisfied Devayānī.

Are long another son, Turvasu, was born to Devayānī, and Śarmiṣṭhā too delivered two children called Anudruhyu and Pūru. Thus, the mistress (Devayānī) had two sons and her servant, Śarmiṣṭhā three sons.

While Yayāti and Devayānī were one day strolling in the garden the sons of Śarmiṣṭhā came there. She noticed the close resemblance of those boys to her husband (Yayāti) and it kindled her wrath. Though Yayāti did not, because of the presence of Devayānī, notice the children, when she asked them who their father was, they answered "Yayāti", whereupon in great rage she ran up to her father. Yayāti too followed her. Devayānī told her father about the infidelity of Yayāti and he (Śukra) cursed that Yayāti be afflicted with old age. When Yayāti be afflicted with old age. When Yayāti asked for redumption from the curse Śukrācārya told him that the could exchange his old age for the youth of somebody else.

Yayāti then called together all his five sons and asked them whether anyone of them was prepared to exchange his (son's) youth for his (Yayāti's) old age for one thousand years. The three elder sons refused to agree to the proposal, but the fourth son Pūru gladly exchanged his youth with his father's old age. After spending his life in youthful enjoyment for one thousand years Yayāti returned his youth to Pūru, and Pūru assumed Kingship of the country.

DEVĪ. (MAHĀMĀYĀ).

Though Devī is without a beginning it is told how she became first visible to living beings.

While Mahāviṣṇu was resting on a fig leaf in the assumed form of a child he began thinking as to who he was created him and how he should act. And then a celestial voice announced as follows:

Sarvaṁ khalvidamevāham
Nānyadasti sanātanam.
(All that is, I am. There is nothing eternal but me).

This declaration astonished Viṣṇu, but he could not understand who made it. While he was meditating upon it, Devī appeared to him in the following manner. Devī held in her four sacred hands weapons like the conch, the disc, the club and the lotus flower and was clad in divine clothes and wore divine ornaments and was attended upon by powers like Rati (the erotic), Bhūti (riches and prosperity), Buddhi (intelligence), Mati (intellect), Kīrti (reputation), Dhṛti (understanding capacity), Smṛti (ability to remember), Śraddhā (attention, concentration), Medhā (intellect), Svadhā, Svāhā, Ksudhā (thirst), Nidrā (sleep), Dayā (compassion), Gati, (momentum), Tusṭi (pleasure, happiness) Pusṭi (growth, progress), Ksamā (patience, forberance), Lajja (sense of shame), Jṛmbhā and Tandrā (laziness).

And, the Devī spoke to Mahāviṣṇu as follows:—After all, what is there to be wondered at. Whenever, the world faced the pehnomenon of Sṛṣṭisthitilaya (creation, existence and absorption into the primordial force) you too have come up due to power of Mahāśakti. As for Parāśakti (the ultimate, universal force) it is above and beyond all attributes. We, all of us, possess attributes. From the nābhi (navel) of yourself in whom sattvaguṇa (gentle attributes) predominates will be born Brahmā in whom rajoguṇa (active attributes) will predominate, and from the centre of his brows will be born Rudrā with tamoguṇa (black, destructive attributes). Brahmā, by the force of his tapas will earn powers of creation and will with his rajoguṇa create the world blood-red in colour, and you will be the sustainer and gardian of that world. The very same world will be annihilated by Rudra at the end of the Kalpa era. You please do know that I am the sāttvic force which depend on you for the purpose of creation. All creations of words have been made according to the suggestions of Devī.

Once King Janamejaya questioned Vyāsa about the birth of Devī to which he replied as follows:

Even Brahmāviṣṇumaheśvaras (Brahmā, Viṣṇu and Śiva—the Hindu trinity) are not capable of thinking about the origin of Devī. Then, what about me? Yet let me make an attempt. All the forces—everything—which appear in various names and forms are in fact Devī herself, her different manifestations. Just as a master actor appears on the stage in different roles for the delectation of the audience the formless Devī, on behalf of the Devas, assumes many forms and imposes upon herself attributes though in fact she is without any attribute whatsoever. Thus, depending on her various forms, actions etc. she is addressed by different names. (Devī Bhāgavata, Pañcama Skandha).

When primordial nature (Mūlaprakṛti) incarnated or manifested in the form of Viṣṇu the desire for creation raised its head in him. And, at once the Devī—female—aspects in Viṣṇu manifested in five forms like Durgā, Laksmī, Sarsvatī, Sāvitrī and Rādhā. These five forms are designated as the Pañcadevīs. Brief notes on the five Devīs are given below.

(1) *Durgādevī*. Mother of Gaṇeśa bhagavān. (God with the elephant's head). She is the consort of Śiva. Nārāyanī, the Visṇumāyā, is none else than Durgā. She is also perfect Brahma, the one and the only one with no second to it. She is worshipped by Devas like Brahmā and by sages and maharsis. She is the basis, the root and root cause of everything. She is eternal, upholder of Dharma, truth itself and the giver and promoter of happiness, reputation, welfare, salvation etc. as also of sorrow, grief, pain etc. She takes great pressure in removing the worries and sorrows devotees who seek refuge in her. She is all-power, achievements and assets personified. All imaginable permutations and combinations of every attribute comprise in her and she it is who activates the universal soul.

(2) *Laksmī*. This Devī is the most sublime form of the universal soul, nay, the universal soul itself. She is all wealth and riches personified, and she is the very seat of beauty, compassion, welfare peace, all goodness, etc. Evil traits like anger, avarice, haughtiness etc. are miles away from her. She is all sympathy and kindness towards her devotees. In Vaikuṇṭha, as Mahālaksmī she is ever engaged in the service of her husband, Viṣṇu. In heaven she is the very glory of it. In houses she appears as the welfare and prosperity of the inmates. She is in fact beauty itself and is the essence of beauty everywhere. She is all-merciful, and worshipped by all.

(3) *Saraswatī.* She is very base and fountain head of and the presiding deity of the word, intellect, knowledge, the arts etc. She also is of the form of the universal soul and liberally grants intellect, poetical skill, reason and logic, understanding capacity, etc. to her devotees. The finest music with all its beauties originates from her. Yes, she is the goddess of all learning, fine arts and every branch of knowledge. Like the ice piece, the Jasmine flower etc. she is beautiful in her white cover. She recited the holy, names of Śrī Kṛṣṇa. She is of the form of tapas and blesses those who perform it. In fact, she it is who grants all gifts and powers of understanding. She is the goddess of language and learning (Vāṇīmātā) and without her human beings would lose their capacity to speak.

(4) *Sāvitrīdevī.* She is mother of the four varṇas (castes, classes) Vedāṅgas, the tāntric science etc. She is of the form of Japa (chanting of holy names and mantras), *tapas*, the effulgence of Brahman, the very essence of truth and existence and supreme bliss. She is eternal and grants salvation. She sorms the very basis and pith and core of the glowing presence of the universal soul. This world is pure, and has been purified by the touch of the sacred feet of this Devī.

(5) *Rādhādevī.* Rādhikādevī, fifth of the pañcaprakṛtis is the presiding deity over the five Prāṇas and She is of the form of those Prāṇas. She is exceptionally beautiful endowed with all fortunes and happiness, sublime and serious, and the consort of Śrī Kṛṣṇa and as eternal and equally endowed with divine attributes as the lord. She is formless also, above and beyond attributes, unattached and detached, and not visible even to the great Devas and Munis by the nāked eye. Her clothes even Agni would not burn. She was born, in Vāräha Kalpa as the daughter of Vṛsabhānu, and because her sacred feet trod over this land, Bhārata (India) became holy. Once Brahmā did tapas for 60,000 years to have a glimpse of the Devī's lotus feet, but could not. People were able to see her only after she, in unbounded compassion for the world, incarnated herself in Vṛndāvana.

The above discussion was concerned with the five forms of the Devi in her full and complete forms. Now, there are six other Devis, who are partial manifestations or born from certain parts of the Devi.

(1) *Gaṅgādevī.* The Devī who flows in the form of water and washes of men's sins takes her origin from the body of Mahāviṣṇu. (There is another story which traces Gaṅgā's origin to the Aṇḍa (egg or seed) of Brahmā.

(2) *Tulasī.* She is the lover and also the servant at the feet of Viṣṇu. She also washes off men's sins and promotes their welfare.

(3) *Manasādevī.* Manasādevī, who was born as a daughter of Kaśyapa is another partial incarnation of Mahāmāyā. She is a great tapasvinī, a favourite disciple of Śaṅkara, unique in learning and erudition, sister of Ananta (the king of Serpents), the presiding deity of Mantras, wife of Jaratkāru muni and mother of Āstīka Muni.

(4) *Devasenādevī.* Since this Devī has been born out of a sixth part of Mahāmāyā she is called Ṣaṣṭhīdevī also. It is this Devī, who gives children to living beings and also protects them. For one year from the birth of a child this Devī should be worshipped. Those who cannot afford it should worship Devī on the 6th or 21st day after a child is born.

(5) *Maṅgalacaṇḍikā.* She is born from the face of Mūlaprakṛti. Anybody who propitiates

and pleases her will be the recipient of all good things like sons and grandsons, wealth, reputation, welfare etc.

(6) *Bhūmidevī.* She is the basis for all things, soil for or origin of the vegatable kingdom, the treasure house of all gems and the very incarnation of compassion and sympathy.

Another class of Devīs who are also partial manifestations of the Supreme Devī. They are born out of the parts of Mahādevī. The following are the Aṁśakalādevīs.

(1) *Svāhādevī.* Consort of Agni Bhagavān (Fire God). Svāhā is worshipped in all the worlds. If havis (oblation) is offered without repeating her name the Devas will not accept it.

(2) *Daksiṇādevī.* Wire of Yajñadeva, this Devī is worshipped by all. Without this Devī all Karmans (actions) in the world will become futile.

(3) *Diksādevī.* Wife of Yajñadeva, this Devī is worshipped by all.

Dīyate vimalaṁ jñānam
Ksīyate karmavāsanā /
Tena dīkṣeti sā proktā.

The Devī grants pure knowledge.

(4) *Svadhādevī.* Wife of the Pitṛs, worshipped by manes and men. Offerings made to the Pitṛs without honouring this Devī will prove to be futile.

(5) *Svastidevī.* Consort of the Vāyu. When offering Dadsiṇā and making divya-dāna (divine gifts) if 'Svasti' (may good happen) is not uttered the gifts will be of no use.

(6) *Pusṭidevī.* Wife of Gaṇapati. If this Devī ceased to exist men and and women would become feeble, because she is the source of all strength.

(7) *Tusṭidevī.* Consort of Ananta worshipped by everybody. If the Devī ceased to exist there would be no happiness in the world.

(8) *Sampatti devī.* Wife of Īśāna. Worshipped by Devas and men. If the Devī ceased to exist the whole world would become poor and indigent.

(9) *Dhṛti.* Consort to Kapila. Everybody worships her all the time. If the Devī ceased to exist the whole world would become timid and cowardly.

(10). *Satīdevī.* Wife of Satya. Well-wisher of all, this Devī is worshipped by muktas. (people released from wrodly attachments). If the Devī ceased to exist there would be no friendship and amity between people.

(11) *Dayādevī.* Wife of Moha. If the Devī ceased to exist the world would become hellish and a fierce battle field.

(12) *Pratisṭhādevī.* Wife of Puṇya. In the absence of this Devī, who grants good and happy results to people's actions the whole world would become as though it were dead.

(13) *Siddhadevī.*

(14) *Kīrtidevī.* Both, the Devīs, Siddhā and Kīrti are wives of Sukarmā. If they ceased to exist the whole world would be bereft of reputation and become lifeless like a dead body.

(15) *Kriyādevī.* Wife of Udyoga. If she ceased to exist the whole world would become inactive and cease to function.

(16) *Mithyāḍevī.* Wife of Adharma. Wayward and characterless people worship this Devī. If the Devī ceased to exist the whole world as evolved by Brahmā would cease to exist. This Devī was not seen anywhere in the world during Kṛtayuga. She began to appear in a

subtle form here and there during Tretāyuga. In Dvāparayuga she attained more growth and then her limbs and organs became doubly strong. In Kaliyuga she developed to her full stature and growth and goes about everywhere with her brother, Cheat (Kapaṭa).

(17) *Śāntidevī.*

(18) *Lajjādevī.* Both the Devīs, Śānti and Lajjā are good natured wives. If they ceased to exist the world would become dull and sleepy.

(19-20-21) *Buddhidevī, Medhādevī* and *Dhṛtidevī.* These three Devis are wives of Jñāna. If they ceased to exist the world would become steeped in ignorance and foolishness.

(22) *Mūrti.* Wife of Dharma. She is very beautiful and effulgent. In her absence the universal soul would become devoid of vitality, helpless and meaningless.

(23) *Śrīdevī.* Wife of Mālī. Her absence will make the world lifeless.

(24) *Nidrādevī.* Wife of Kālāgni. The Devī, a sage who has attained realisation, affects everybody in the world during night and makes them lose consciousness and plunges them in sleep. In the absence of this Devī the world will become a lunatic asylum.

(25-26-27). *Rātrī, Sandhyā* and *Divasā.* These three are the wives of Time (Kāla). In their absence nobody would have any sense of time and none would be able to calculate and fix time.

(28-29). *Viśappu* and *Dāham.* Viśappu = hunger. Dāham = thirst. These two Devīs are the wives of greed (Lobha). They go about the world affecting people and thus making them worried and miserable.

(30-31) *Prabhādevī* and *Dāhikā devī* are the wives of Tejas (Vitality). Without them Īśvara will find it impossible to continue the function of creation.

(32-33) *Mṛtyu* and *Tarā* are the consorts of Prakṛsṭajvara and daughters of Kāla. And, if they cease to exist, Brahmā's creation would also cease. (For Brahmā's creation individual souls with the will for action are necessary. He cannot create a sould of his own. So death is a pre-condition of creation, birth. If there is no death there is no birth also. There is a school of thought which maintains that if there is no death but only birth there will not be space on earth for the living, and therefore birth will stop if there is no death).

(34-35). *Tandrā* and *Prīti* are the daughters of Nidrā and consorts of Sukha (pleasure, happiness). These Devīs go around the world on the orders of Brahmā.

(36-37) *Śraddhā* and *Bhakti* are the consorts of Vairāgya (aversion to worldly comforts, renunciation) and they give salvation to the souls of the people in the world.

Aditi, mother of the Devas, Diti, mother of the Asuras, Surabhi, mother of cows, Kadrū, mother of serpents and Vinatā, mother of Garuḍas are also involved in the process of creation, and they are born out of parts of Devī.

There are special injunctions for making idols of the Devī for installation in temples. Caṇḍikādevī should have twenty hands. The hands on the right side should hold Śūla, sword, disc, cord, ḍamaru, śakti etc. and the hands on the left side sehould hold nāgapāśa, flag, club, mirror etc. (There are also idols with slight differences form the above).

Lakṣmīdevī would hold in her right hand the lotus flower and a Kūvala fruit in the left. Sarassatīdevī will have in her hands books, aksmālā and viṇā. Gaṅgādebvī rides on a makaramatsya (fish) holding in her hands a pot and lotus flowers. Yamunādevī rides the turtle

with a pot in hand and she is blue in colour.

Nor, about the saptamātṛs. Tumburu, white in colour, and mounted on an ox rests on a śūla with vīṇā in hand before the Mātṛs. Among the Mātṛs Brāhmī has four faces, wears the aksamālā and holds the aksapātra etc. in her left hand. She is seated on a swan. Śāṅkarī (Māheśwarī) is white in colour. she has in her right hand bow and arrows, and the disc and bow in her left hand. The ox is her vehicle. Kaumārī is seated on the peacock. She has two hand in one of which is held Śakti (Vel). Laksmī has in her right hand the conch and disc, and the club and the lotus flower in her left hand. Vārāhī rides the buffalo with staff, sword, club and conch in her hands. Indrāṇī is seated on the club, holding diamond in her hands. She has a thousand eyes. Cāmuṇḍī has three eyes and is without flesh in the body. Her hairs are raised above. She holds in her left hand elephant's skin and śūla in the right hand. At times she is seated on a corpse also.

Now, about the idols of the eight Aṁbās. Rudra Carccikā holds a skull, Śūla and cord in her hands. She wears elephant's skin, her legs slightly held up. She becomes Rudracāmuṇḍā when she assumes eight hands, and holds the skull and the ḍamaru. And in dancing pose she is called Naṭeśwarī, and with four faces Mahālaksmī. She is called Siddhacāmuṇḍā when she assumes the form with ten hands and three eyes, and when she eats men, horses and buffaloes. In this form she holds in her right hand the sword, ḍamaru etc. and in her left hand the Triśūla, bell etc. Since the Devī is sarvasiddhipradāyikā (giver or all divine attainments or assets) she is Sddhayogeśwarī also. There is also other Devī in this very form who holds the pāśa and Aṁkuśa in her hand and who is slightly red in colour. She is called Bhairavī. When Bhairavī assumes the form with twelve hands she is called Rūpavidyā.

The Devi-Bhāgavata

We the *Devī-Bhāgavata-Sthiti* of Śaiva Nīlakaṇṭha, which, after being revised by him, has been incorporated in his commentary on the *Devī-Bhāgavata*, as a preface. This writer states with a spirit of toleration, rare in his days, that some authorities support the claim of the *Devī-Bhāgavata*, while other authorities support the claim of the *Viṣṇu-Bhāgavata* and the claim of both of them ought therefore to be admitted.

Last among the writings on this subject, which appeared in the mediaevd ag, is perhaps another *Devī-Bhāgavata-Sthiti* written by Vidyātīrtha. In it the writer has taken exception to the compromising attitude of Śaiva Nīlakantha and has tried to prove the statements of authorities who have declared in favour of the *Viṣṇu-Bhāgavata* to be of late dates.

Again, some of the eminent Indologists of modern Europe and India have considered the question; and their opinions are also divided. Thus, Colebrooke (Miscellaneous Essays, Vol, I, p. 104) burnouf (Bhāgvata Purāṇa, Preface pp. LXIIff.) and Wilson (Viṣṇu-Purāṇa, Preface pp. XLIV-LI) have given their verdicts in favour of the Devī-Bhāgavata while Macdonnell in his History of Sanskrit Literature has taken no notice of it and Winternitz in his History of Indian Literature Vol. I.pp. 554-556 has mentioned the *Viṣṇu-Bhāgavata* among the Mahāpurāṇas and has only taken a passing notice of its rival. Among Indian scholars, Raja Rajendra Lal Mitra has declared in favour of the *Viṣṇu-Bhāgavata* in the catalogue of Sanskrit Manuscripts in the Library of H.H. the Maharaja of Bikaner, pp. 193-94; while M.M.

Ganganath Jha and Prof. Śrikantha Śastri in their articles published in the M.M. Kuppuswami Śastri commemoration Volume, pp. 1-2 and the ABORI, 1932-33, pp.241-49 respectively have declared in favour of the *Devī-Bhāgavata.* Then, in his articles published in the New Antiquary, 1938-39, pp. 522-28 and the *Journal of Oriental Research,* 1953, p.p. 49-79, respectively and in his book "Studies in the Purāṇic Records on the Hindu Rites and Customs," pp. 52-57, Dr. R.C. Hazra has discussed the whole question at length and supported the claim of the Viṣṇu-Bhāgavata.

Though the problem created by the rivalry between the two Bhāgavata has thus been under the consideration of the scholars for a pretty long time, yet uptilnow certain points connected with it has not been considered at all while certain other points have not been considered fully.

Due consideration of these points has led us to support the claim of Devi-Bhāgavata. But one point we wish to explain at the outset. The Viṣṇupurāṇa syas that the epithet Bhagavān belong to Vāsudeva (Kṛiṣṇa) and to no other person. Also, the word 'Bhāgavata' has been in good many literary works and epigraphical records of the mediaeval age as an appelation of the worshippers of Viṣṇu-Krishṇa. This has create age as an impression in the minds of some modern scholars that the name Bhāgavatapurāṇa is correctly applicable to the Viṣṇu Bhāgavata which describes the exploits of that deity and that the derivation of the word Bhāgavata as *'Bhāgavatyā idam'* is an invention made by Śāktas after the Purāṇic age. But we have come across two instances in the Purāṇic literature of the use of the word Bhāgavata as an appellation of the worshippers of Bhagavatī also. In Chapter 13 of the first book of his *Chaturvargachintamanī.* Hemādri quotes a passage from the Bhavishyapurāṇa, which furnishes details of the Ubhayanavamī Vrata, a Vrata (vow) meant for propitiating Devī or Bhagavatī. According to this passage the vow should last for one year and should consist, among other rites, of worship of Devī with certain special articles at the end of each month, which is to be followed by feeding of eight virgins and eight Bhāgavata Brāhmaṇas. Just after quoting the passage Hemādri comments that the word Bhāgavata means (here) devoted to Bhagavatī. Then we find that the original *Kālikāpurāṇa* which was written for glorifying Devī (or Bhagavatī), calls itself *Bhāgavatasya mauleyam* or fit for being kept on the head of a Bhāgavata. No doubt this phrase should be interpreted as fit for being kept on head of one devoted to Bhagavatī thus the derivation of the word Bhāgavata as 'Bhagavatyā idam' had at least some adherents even in the Purāṇic age.

Let us first examine the two verses which Śrīdharasvāmin has quoted from the *Matsypurāṇa* and Purāṇāntara for supporting the claim of the *Viṣṇu-Bhāgavata.*

The *Matsyapurāṇa* verse states that the book in which the Dharma has been described in detail in the course of discussion about the Gāyatrī and which contains the story relating to the death of the Asura Vṛita, is the Bhāgavata (Mahāpurāṇa). Of the contents of the *Bhāgavata,* mentioned in this verse, the story relating to the death of Asura Vṛitra is found in the *Vishṇu-Bhāgavata* as well as in the *Devī-Bhāgavata.* So it is not the distinguishing characteristic of either of them. The Dharma has also been described in detail in the *Viṣhṇu-Bhāgavata* as well as in the *Devī-Bhāgavata.* But in the former it has no former it has no connection with the Gāyatrī, whereas, Skandhas XI and XII of the Devi-Bhāgavata are devoted to the exposition

of the Gāyatrī and the Dharma. So the verse in question has mentioned the *Devī-Bhāgavata* as the *Bhāgavata*.

In order to prove that the above verse has mentioned the *Viṣhṇu-Bhāgavata* as the *Bhāgavata* (Mahāpurāṇa) Śrīdharaswāmin has first tried to established the identity of the opening verse of the *Vishṇu-Bhāgavata* with the Gāyatrī by assuming:—

1. That the revelation of the Vedas to Brahmā by the Supreme Being, mentioned in one of the lines of that verse being tentamount to the supply of intellect (to all beings) by Divine Light, mentioned in the Gāyatrī, the sense of that verse is the same as the sense of the Gāyatrī.
2. That the word *dhīmahi* being present in that verse as well as in the Gāyatrī, the language of that verse is in the same as the language of the Gāyatrī.

This interpretation of the clause which refers to the revelation of the Vedas to Brahmā as having the same sense as the Gāyatrī, which refers to the supply of intellect to us (i.e. all living beings) is too far-fetched to be accepted by an impartial reader.

One point deserves special notice here. Just below the verse of the *Matsyapurāṇa*, discussed above, we get another verse which tells us that the *Bhāgavata* deals with the accounts of men and gods who lived in the Sāraswata Kalpa.

In the *Devī-Bhāgavata* VI. 31 Vyāsa is represented as saying that the wrote it in the Sāraswata Kalpa, whereas in the *Viṣṇu-Bhāgavata* (II.8) we find that it was recited to Brahmā by Vishṇu in the Brāhma Kalpa. Some of the subsequent commentators of the *Vishṇu-Bhāgvata* have tried to support the remark of Śrīdharaswāmin by arguments, which have got as little logic in them as that remark. Thus Vallabhāchārya has stated that the Gāyatrī and the opening verse of the *Viṣṇu-Bhāgavata* have got the same meaning; and in order to prove this, he has attributed such meanings to certain words as are not found in the Sanskrit lexicons. Jīva Goswāmin has stated that the Gāyatrī being the genesis of all the mantras, ought not to be put in writing in full and that the word dhīmahi ought therefore to be taken as its representative. But we are not aware of any Śastric injunction to this effect. Madhusūdana Śaraswatī has stated that the use of the Vedic word *dhīmahi* instead of *dhyāyema* in the opening verse of the *Viṣṇu-Bhāgavata* proves it to be a Gāyatrī. But a careful scrutiny of that work will bring out scores of instance of its use of Vedic words. (II.7; VIII. 1 and 23 etc.).

The verse quoted by Śrīdharasvāmin from Purāṇantara tells us that the book which contains the stories relating to the Hayagrīva Brahmavidyā and the death of Vṛitra and which begins with the Gāyatrī is the *Bhāgavata.* Of the contents of the *Bhāgavata* mentioned here, the second is not helpful to us, for reasons already stated. As regards the first Jīva Goswāmin reserves that the Nārāyaṇavarma, which is composed of verses no. 12 to 34 of Chapter 8 of Skandha VI of the Viṣṇu-Bhāgavata has, on account of its having been communicated to Tvashṭṛi by the horse-headed *rishi* Dadhīchi, been called Hayagrīva-Brahmavidyā.

Now, the verse, which mentions the Hayagrīva Brahmavidyā as one of the contents of the Bhāgavata, evidently want to describe the Bhāgavata, in a few words and thus mentions some of its stories which are comparatively important. So, if we accept the interpretation of Jīva Goswāmin, then we must assume that the Nārāyaṇavarma which consists of only twenty-three verses included in the chapter mentioned above, is more important than the chapters of the *Vishṇu-Bhāgavata* which describe the lives of Jaḍa-Bharata, Dhruva, and Prahlāda and the exploits of Krishṇa and that his has led the mention of the former and omission of the latter in that verse. But will not his assumption go against the rules of proportion and propriety? Kāśināth Bhaṭṭa has rightly observed:

Why have the Purāṇas mentioned the stories relating to the death of Vṛitrāsura etc. as characteristic of the *Vaishṇava Bhāgavata* and have left out the life of Krishṇa which has been described in detail in that work.

The another point arises. The Nārāyaṇavarma has been mentioned by the name Nārāyaṇaparaṃ Varma in one place of the above chapter and by the name varma Nārāyaṇātmakam in another. Any of these names could be conveniently used in place of its obscure synonym Hayagrīva-Brahmavidyā. Why was the neither of them used in the verse in question and why was that obscure synonym used instead? Until and unless these two points are satisfactorily explained it is not possible for an impartial reader to accept the interpretation of Jīva Goswāmin.

But there is explicit reference to the story relating to the Hayagrīva Brahmavidyā in the Devī-Bhāgavata (I.5) and in this study Devī has been twice mentioned by the name Brahmavidyā thus by mentioning the Hayagrīva Brahmavidyā as one of the contents of the

Bhāgvata, the verse of the Puraṇāntara implied that the *Bhāgavata* is identical with the *Devī-Bhāgavata*.

In interpreting the clause according to which the Bhāgavata begins with the Gāyatrī, Kāśinātha Bhaṭṭa states that as the opening verse to the *Devī-Bhāgavata* is composed in Gāyatrī metre and the words dhīmahi and prachodayāt which occur in the Gāyatrī occur in it also the above clauses refers to it alone.

Indeed the metre and the wording of this verse and the substance of its third charaṇa are such as would remind anyone of the Gāyatrī as soon as be would read it. So, it may be given the name of the 'Gāyatrī' with some justification; and the satement of Kaśīnātha Bhṭṭa may be taken as correct.

Inapplicability to the *Viṣṇu-Bhāgavata* of the clause which states that the *Bhāgavata* begins with the Gāyatrī has already been explained by what we have said about Śrīdharasvāmin's interpretation of the verse of the *Matsyapurāṇa.* It may now be pointed out that the opening verse of the *Viṣṇu-Bhāgavata* begins with the word Janmādyasya Yataḥ which forms the second sūtra of the Vedānta. So, if the author of the Purāṇāntara regarded the *Visṇu-Bhāgavata* as the *Bhāgavata* (Mahāpurāṇa) then it would have naturally struck him that the above clause could be substituted with greater propriety by another clause describing the beginning of the *Bhāgavata* with a sūtra of the Vedānta.

It is necessary now to find out the dates of composition of these verses. The first verse appears on a list of Purāṇas (Mahāpurānas) and Upapurāṇas, which we find in Chapter 53 of the Matsyapurāṇa. Then it appears again in similar lists found in the *Agnipurāṇa* and the *Prabhāsakhaṇda* of the *Skandapurāṇa.* Now it has been shown already that this of the *Matsyapurāṇa* seems to mention the *Devī-Bhāgavata* among the Mahāpurāṇas. So, it ought to have mentioned the *Viṣṇu-Bhāgavata* among the Upapurāṇas. But it has not done so. In fact, it is silent about the Viṣṇu-Bhāgavata. We presume therefore that it was composed years before the composition of the Viṣṇu-Bhāgavata or some years after its composition but before its admission to the rank of the Purāṇas.

Nothing can be said definitely about the date of composition of the verse quoted from the Purāṇāntara, so long as this work is not discovered. Only with reference to the period to which Śrīdharasvāmin belonged, we can presume that it was composed by the closing years to the Hindu rule.

Then we get two verses in the two lists of Purāṇic works furnished by the *Saura Purāṇa* and the *Revākhaṇḍa* of the *Skandapurāṇa.* These verses tell us that the Bhāgavata is divided into two parts. As the *Devī-Bhāgavata* is divided in two halves, each consisting of six Skandhas, no doubt the above verses refer to it and not to the Viṣṇu-Bhāgavata, which is not so divided.

Now, it his Dānasāgara, Ballālasena, the King of Bengal (circa 1101-1120) has mentioned the Revākhaṇḍa of the *Skandapurāṇa* among Purāṇic works composed by men of his own time. So, with reference to the date of his accession, we may perhaps fix 1050 A.D. as the date of composition of the Revākhaṇḍa (and its list). And the *Revākhaṇḍa* has mentioned the *Śaurapurāṇa* among Upapurāṇas. So the *Saura Purāṇa* (and its list) may be dated still earlier.

Next evidence is furnished by a passage quoted from the *Kālikāpurāṇa* by Hemādri in the second book of his *Chaturvargachintāmaṇi.* According to its the *Bhāgavata* is the source

of the *Kālikāpurāṇa*. And as the *Kālikāpurāṇa* is a Śākta Upapurāṇa, evidently it mentions Śakta Bhāgavata, i.e., the *Devī-Bhāgavata* has been mentioned under the name 'Bhāgavata' as presumed by Śaiva Nīlakaṇṭha.

Date of composition of the *Kālikāpurāṇa* (to which the above verses belong) has not yet been fixed. But as Nānyadeva, Lakshmīdhara and Ballālasens, have drawn upon it, surely existed in the 11th century.

Besides these, Śaiva Nīlakaṇtha has quoted two verses in his *Devī-Bhāgavata-Sthiti*. Of the two verses, one belongs according to him, to the *Śivapurāṇa*, and is found in the Uttarakhaṇḍa (23.92) of that Purāṇa. It states that the book in which the exploits of Bhagavatī Durgā have been described is called the *Bhāgavata* but that it is not be identified with the *Devī-Purāṇa*. The other belong according to him to the *Devī-Yāmala Tantra*. It states that the Purāṇa named *Śrīmadbhāgavata* was narrated to the son of Parikshit by Vyāsa, the son of Satyawatī and that the deeds of the incarnations of Devī! have been described in it in details.

Both these verses certify the *Devī-Bhāgavata* to be the *Bhāgavata (Mahāpurāṇa)*. Of these, the verse of the Uttarakhaṇḍa of the *Śivapurāṇa* tells us that the *Bhāgavata* is not identical with the Devīpurāṇa.

As regards the verse of the *Devī-Yāmala Tantra*, we regret to say that this Tantra has not yet been discovered. Aufrecht has mentioned it in his catalogorum (pt.1) 262 from a statement of Kshemarājā. As it has drawn upon by Kshemarāja, as well as by his Guru Abhinavagupta, surely it existed in the 10th century. But so long as it is not discovered and genuineness of the verse quoted from it by Śaiva Nīlakaṇṭha is not proved, nothing can be said about the value of the verse.

The claim of the *Viṣṇu-Bhāgavata* for being regarded as a Mahāpurāṇa has been supported by the *Nāradīyapurāṇa* in Chapter 96 of its Pūrvabhāga (by way of describing the contents of the Śrīmadhbāgavata which agree with those of the Viṣṇu Bhāgavata) and by the *Uttarakhaṇḍa* of the *Padmapurāṇa* in its seven chapters, *viz.* Chapters 193 to 198 and 236 of Calcutta (Vangabasi), edition Chapters 189 to 194 and 265 of Poona (Anandasrama) edition. Besides these, the *Vishṇukhaṇḍa* of the *Skandapurāṇa* has stated in its certain chapters that the *Bhāgvata* has been described by Śuka and that Krishṇa has been glorified in it.

As regards the certificate given by the Nāradīyapurāṇa, we give below the substance of a passage which we have got in the *Devī-Bhāgavata-Sthiti of* Vidyātīrtha:—

Of course, the contents of the eighteen Purāṇas are found in the manuscripts of the *Nāradīyapurāṇa* written in modern times. Contents of the Bhāgavata found therein are applicable to the *Viṣṇu-Bhāgavata*. In (some) other Purāṇas also the contents of the *Bhāgavata* are found (and they are applicable to the *Viṣṇu-Bhāgavata*). But they do not prove the authenticity of the *Viṣṇu-Bhāgavata*. As similar compositions are not found in the old works, they have been composed by rogues (in modern times). It is for this reason that Śrīdharasvāmin, who was determined to oust the *Devī-Bhāgavata* took the help of weak evidences and not of such strong ones. Also, if those contents were composed by Vyāsa then in the contents of the Kūrmapurāṇa and of some of the other Purāṇas, their last portions would have been mentioned in addition to their available portions.

The statement made in this passage, is quite correct. To illustrate its correctness, we

would add here that according to Chapter 53 of the *Mātsyapurāṇa,* which we have proved to be fairly old, the *Brahmavaivartapurāṇa* describes the expliots of the Boar Incarnation of Brahmā; whereas Chapter 96 of the Pūrvabhāga of the *Nāradīyapurāṇa* which describes the contents of the *Brahmavaivartapurāṇa* is silent about the Boar Incarnation of that deity and states in its stead that the *Brahmavaivartapurāṇa* is divided into the *Brahmakhaṇḍa, Prakṛitikhaṇḍa Gaṇeśakhaṇḍa and Krisṇakhaṇḍa.* This statement is applicable to the extant Brahmavaivartapurāṇa, including the *Prakṛitikhaṇḍa* was composed in the Muslim period. We may assume therefore that all the chapters of Pūrvabhāga of the *Nāradīyapurāṇa* which describe the content of the Mahāpurāṇas (including Chapter 96 already referred to) were written in a very late date did not see the original *Brahmavaivartapurāṇa.* Also, as implied by Vidyātīrtha, they were probably composed after the death of Śrīdharasvāmin.

Of the seven chapters of the *Uttarakhaṇḍa* of the Padmapurāṇa it can be remarked that Dr. Asoke Chatterjee has proved (see his book Padmapurāṇa—A study pp.80ff.) that these chapters belong to a very late period. Thus, these are of little value .

The *Vishṇukhaṇḍa* of the *Skandapurāṇa* has described in Chapter 21 of the *Venkatāchalamāhātmya* included in it, the presence of Rāmānuja at Tirupati. So we may assume that it was written at least one hundred years after the death of that Saint which took place after 1125 A.D. when he was regarded as a man of the remote past.

Another support to the claim of the *Visṇu-Bhāgavata* comes from two verses found in the Bhāgavata-tātparya of Madhvāchārya. They certify that the book named the Śrīmadbhāgavata is a commentary on the Vedānta, Mahābhārata and Gāyatrī, has got the sense of the Vedas in it and occupies among the Purāṇas the position which the Sāmaveda occupies among the Vedas.

These verses, although, stated by Madhvāchārya to have been quoted from the Garuḍapurāṇa, are not traceable in any of the printed editions of that Purāṇa. Moreover, Jīva Goswāmin has quoted them in one place of his Tattvasandarbha and has remarked a little later that in order to prove the correctness of his interpretation, he has quoted certain passages from the Vedic and Purāṇic works seen by him: but that in some cases he has quoted passages which belong to works not seen by him but which appear in the Bhāgavata-tātparya, Bhārata-tātparya and commentary on the Brahmasūtras, written by Madhāvchārya. Then, we learn from another remark made by him that some portions of the *Garuḍapurāṇa* were not available in his days.

From this frank confession of Jīva Goswāmin we are led to conclude that he could not find the above verses in the manuscript of the *Garuḍapurāṇa,* which he consulted. Thus, it can be safely presumed that these verses were composed by some unknown Vaishṇava after the death of Śrīdharaswāmin, and ascribed to the *Garuḍapurāṇa.* But it is perhaps more correct to presume that they were composed by Madhvāchārya in the course of his composition of the Bhāgavata-tātparya (and ascribed to the *Garuḍapurāṇa*). Hari Dikshita in his Brahmasūtra-vritti and Appaya Dikshita in his Madhvamata-vidhvamsana have brought out several cases of such statement made by Madhvāchārya and Prof. A. Venkatasubbiah in his article on the Māṇḍūkyopanishad and Gauḍapāda published in the Indian Antiquary : (pp.191-193) has added to their number.

As regards the silence of Śrīdharasvāmin about these two verses, we would point out that the period which intervened between the career of Madhvāchārya and the career of Śrīdharaswāmin was very short. So it is possible that these verses did not reach the latter.

Next we get a verses in the commentary of Śrīdharaswāmin, which states that the *Bhāgavata* has been described by Śuka. No doubt this verse implies that the *Viṣṇu-Bhāgavata* is the Bhāgavata (Mahāpurāṇa). However, according to Srīdharaswāmin it belongs to dialogue between Gautama and Ambarisha, included in the Padmapurāṇa. But neither it nor the dialogue to which it belongs is found in the printed editions as well as in the principal manuscripts of that Purāṇa. So its value is open to questions.

Then Jīva Goswāmin has quoted three verses in the Tattvasandarbha in addition to the one quoted by Śrīdharaswāmin and discussed above. Two of these connect the Bhāgavata with Hari or Viṣṇu and the third states that the Bhāgavata has been described by Śuka. According to Jīva Gosvāmin, the first verse belongs to a dialogue between Gautama and Ambarīsha, the second to the Vanjulimāhtmya and the third to the Prahlādasamhitā. The dialogue between Gautma and Ambarīṣha, to which the first verse is stated to belong, is probably the same as the dialogue to which the verse quoted by Śrīdharaswāmin belongs. So its value is open to questions for reason already stated. The Vanjulimāhātmya and the Prahlādasaṁhitā have not yet been discovered. So the value of the second and the third verse cannot be finally described. Most of the pamphlets on Māhātmyas are however admittedly works of late date; so we will not perhaps be wrong if group the Vanjulimāhātmya with them. The Prahlāda saṁhitā has, as far as we know, been drawn upon only Sanātana Goswāmin in his Bhaktirasāmṛitasindhu and by his nephew Jīva Goswāmin in his Tattvasandarbha. So, with reference to the dates of Sanatana and Jīva Goswāmin, we may perhaps assign this work to the latter half of the 13th century.

In short, we may say that majority of the verses and passages, which certify the *Devī-Bhāgavata* to be a Mahāpurāṇa, belongs to the early mediaeval age, whereas, majority of the verse or passages which certify the *Viṣṇu-Bhāgawata* to be a Mahāpurāṇa, belongs to the late mediaeval age and the rest though of indefinite date cannot reasonably be regarded as older than that age. Thus, the claim of the *Devī-Bhāgavata* to the rank of the Mahāpurāṇa is stronger than the claim of the *Viṣṇu-Bhāgavata.*

The Vaishṇava writes of the mediavel age, whom we have already mentioned, seem to have had knowledge of this. So, some of them have tried to turn the tide in favour of the *Viṣṇu-Bhāgavata* by making certain old Purāṇic verses applicable to it with the help of sophistic and far-fetched interpretation.

As far as is known at present, the Viṣṇu-Bhāgvata received the earliest support to its claim for being regarded as a Mahāpurāṇa from the *Tahaqiq-ul-Hind* of Alberuni. But long before it, the *Devī-Bhāgavata* received a similar support to its claim from the Matsyapurāṇa relevant verse of which has already been quoted.

In addition to these direct evidences, an indirect evidence also leads us to support the claim of the *Devī-Bhāgavata.* Though we are not yet in a position to say anything about the date went the Śākta sect came into existence, yet we can say definitely that when the age of the Mahāpurāṇa begar, there were may Śaktas in the country. So when the Śaivas and the

Vaishṇavas began to write Mahāpurāṇas for describing the glories and exploits of Shiva and Viṣṇu respectively, those Śāktas naturally felt the need for writting at least one Mahāpurāṇas for describing the glories and exploits of Devī. Thus one of them wrote the *Devī-Bhāgavata*. It is of course incorrect to say that they felt this need when it was too late-when the age of the Mahāpurāṇas was gone.

Among the advocates of the *Viṣṇu-Bhāgavata* Rajendra Lal Mitra and R.C. Hazra have tried to prove that the *Devī-Bhāgavata* was not regarded as an authentic and authoritative work by the learned men of the mediaeval age. We should now discuss about the correctness of the arguments but forward by them.

The remark of Rajendra Lal is to the effect that the *Viṣṇu-Bhāgavata* has been quoted by a host of Mediaeval writers as a Mahāpurāṇa and a large number of commentaries has explained its meaning whereas the Śākta work has neither the benefit of a commentary nor the authority derivable from quotations by respectable authors.

Then, Dr. Hazra has observed: "The verses quoted from the *Bhāgavata* by Ballālasena, Madhvāchārya, Hemādri, Govindānanda, Raghunandana, Gopālabhaṭṭa and others are very often found in the present Bhāgavata, whereas, the name of the *Devī-Bhāgavata* has not been mentioned in any of the numerous Nibandhas, we have enamine."

Existence of a large number of commentaries of the *Viṣṇu-Bhāgavata* need not, in our opinion, be taken into account in considering the question relating to the authencity of either *Bhāgavata*. It only shows that the *Viṣṇu-Bhāgavata* is very popular among the Hindus. We may explain here that its popularity is due partly to the literary beauty possessed by it (and by no other Purāṇa) and partly to the gradual change in the psychology of the Hindus, caused by the Muslim conquest of India, which made them hopeless about wordly prosperity and bend towards the doctrine of Bhakti, ably expounded in it.

It may be added that most of the Purāṇas have got no commentary at all and a few of them have got one or two commentaries each. It may also be added in contradiction to the statement made by Raja Rejoinder All that the *Devī-Bhāgavata* belongs the latter group, for it has three commentaries-vide Cutalogus Catalogorum (Pt. i.) p.261.

However, references to an quotations from the *Devī-Bhāgavata* found in the works of the mediaeval age are indeed very few in number. A few verses quoted by Gangādhara in his commentary on the *Dharmasaṁhitā* and by Śaiva Nīlakaṇtha in his *Devī-Bhāgavata-Sthiti* from certain Purāṇic works mention it among Upapurāṇas. Among the Smriti Nibandhas, only the *Durgāpradīpa* compiled in the 16th century, has quoted a verse which prescribes its reading during the Navarātra festival; and *Sivārchanadīpaka*, compiled in the 17th century has quoted a passage from it. The *Saubhāgyabhāskara*, a commentary on the *Lalitāsahasranāma*, written by Bhāskara Rāya in the 18th century has also quoted one of his disciples, we find that he popularized it.

Besides these, certain quarrelling pamphelts, written in the 17th and 18th centuries, have referred to it. Then commentaries on it have been mentioned by Aufrecht in the Catalogus Catalogorum. Of these, the commentary written by Śaiva Nīlakaṇtha in the latter half of the 18th century has come down to us.

In no other work we find any reference to or quotations from the *Devī-Bhāgavata*.

However, we have got reason to suspect that a big passage, which forms part of Chapter 30 of Skandha VII of this work, has been assimilated by the *Matsyapurāṇa*, *Sṛisṭkhaṇḍa* of the *Padmapurāṇa* and *Revākhaṇḍa* of the *Skandapurāṇa*. This passage is a list of the names under which Devī is worshipped at places where her limbs fell on being severed by the arrow of Viṣṇu, after she had committed suicide on account of her father's objectionable conduct.

In the *Devī-Bhāgavata* Vyāsa after narrating the story of Devī's suicide and severance of Devī's limbs, quotes of Śiva, according to which, the persons who will worship Devī at the places where her limbs fell, will have their desires fulfilled; at this the King Janamejaya asks the names of those places as well as the names of Devī's manifestations residing in those places; so Vyāsa recites the list. In the *Matsyapurāṇa* Devī determines to commit suicide; at this, her father asks her about the places at which she will be found and the names by which she will be worshipped (in those places); in reply, Devī recites the list. In the *Padmapurāṇa (Sṛisṭi Khaṇḍa)* Savitri, displeased with Brahmā, prepares herself to leave his abode; in order to pacify her, Visṇu says to her that though she is everywhere, yet the is mentioning the names of the places where men, who want fulfillment of desire, will find her; and then recites the list. According to the *Skandapurāṇa (Revākhaṇḍa)* the rishi Māṇḍavya, who has been placed on a stake by royal officers, propitiates Śiva, who soon appears before him with Devī. Then he requests Devī to name the places where she exists in the form in which she has appeared before him and Devī recites the list.

Now, if any one examines the relevant chapters of all the four Purāṇas, mentioned above, from a literary point of view, he will have to admit that the question put by Janamejaya in the Devī-Bhāgavata is justifiable one, whereas, the questions put by Devī's father in the *Matsyapurāṇa* and by Māṇḍavya in the *Skandapurāṇa (Revākhaṇḍa)* as well as the remark made by Viṣṇu in the *Padmapurāṇa (Śrīsṭikhaṇḍa)* are unjustifiable and unsuitable to the occasions. So we think that originally the *Devī-Bhāgavata* had the list in question. Soon it became very popular and the other three Purāṇas then borrowed it from the Devī-Bhāgavata.

Also, the stories relating to the severance of Viṣṇu's head from his body and the adventure of the Haihaya Prince Ekavīra are found in the *Devī-Bhāgavata* (I.5 and VI. 19-23) as well as in the recently discovered original *Kālikāpurāṇa* (Chapters 39 and 47 to 56); and according to a passage, which we have already quoted, the *Devī-Bhāgavata* is the source of the original *Kālikapurāṇa*. So, we may say that the former has lent and the latter has borrowed the above stories. Again the story relating to the performance of the Durgāpūjā by Rāma is found in the *Devī-Bhāgavata* (III.30) as well as in the extant *Kālikāpurāṇa* (Chapter 60) with slight variations; and though this *Kālikāpurāṇa* does not mention the *Devī-Bhāgavata* as its source, a comparison of the dates of their composition will prover that the *Devī-Bhāgavata* is older and the *Kālikāpurāṇa* is younger. So, the latter has borrowed the above story from the former. One more instance of such borrowing has been traced by Śaiva Nīlakaṇṭha in a clause included in a verse, which according to him, belongs to the *Adityapurāṇa*.

In this clause Vṛtra's death caused by Devī has been alluded to; and among all the Purāṇic works, it is only the *Devī-Bhāgavata* (VI.6) that describe Vṛitra's death through Devī's instrumentality. So, it must be admitted that Ādityapurāṇa has borrowed the substance of the clause relating to Vṛitra's death from the Devī-Bhāgavata.

Although the remark made by Śrīdharaswāmin in his commentary on the *Viṣṇu-Bhāgavata,* which we have referred to in the beginning of this article, clearly implies the existence of the Devī-Bhāgvata in his days (circa 1350-1450), is strange to observe that all Nibandhas relating to both Smriti and Tantra, composed after those days, are peculiarly silent about it. Silence of the Nibaṇdhas like the *Durgābhaktitaraṅgini* of Vidyāpati, *Duṛgotsavaviveka* of Śūlapāni, *Durgāpūjatattva* of Raghunandana and *Navarātrapradipa* of Nandapaṇḍita, which deal solely with the Durgāpūjā or Navarātra festival (described in the Devī-Bhāgavata III-26,27 and V.34), the *Śrītattvachintāmaṇi* of Pūṛṇānanda Giri, which deals solely with the nature and attributes of Devī (described in the *Devī-Bhāgavata* VII.31 to 36) and the *Śāktānanadataraṅgiṇi* of Brahmānanda Giri and *Tantrasāra* of Krishṇāanada Āgamavagīśa which deal *inter alia* with subjects which have been discussed in detail in the Devī-Bhāgavata (e.g. rules for the use of rosary made of Rudrākshas, excellence of Śakti-worhsip, purification of the elements of the body, rules for the Japa or formal repetition of mantras) makes us astonished. Our astonishment increases, when we notice that most these Nibandhas have abundantly quoted passaged from other Purāṇic works.

Those who wish to fix the status of a Purāṇic work from the number of its passages quoted in the Nibandhas, will no doubt explain this silence of the above Nibandhas by saying the *Devī-Bhāgavata* was disregarded by men of all sects, including the Sāktas. Before abiding by such a paradox, we should see whether this silence can be explained in any other way.

A remark made by Narasiṁha Vājapeyin, in his *Nityāchārapradīpa,* which also we have referred to in the beginning of this article informs us that certain persons regard the *Kālikāpurāṇa* as the Bhāgavata and declares that as Lakshmīdharas has proved that Purāṇa to be an Upapūrāṇa, those persons are silences.

Perhaps we should suspect from this remark that Narasiṁha, Vājapeyin as well as his contemporary Pandits belonging to his native land Orissa were totally ingnorant of the existence of the *Devī-Bhāgavata.*

A similar ignorance, of the Pandits of Bengal came to light in the last century from a statement made by Babu Janamejaya Mitra, father of Raja Rajendra Lal Mitra, in his book entitled Mahāpurāṇa Śrīmadbhāgavatānukramaṇikā. We learn from it that Maharaja Nabakrishna (who was a contemporary of Robert Clive and Warren Hastings and founder of the Raj family of Sobhabazar, Calcutta) being desirous of collecting manuscripts of all the Purāṇās as well as of all the Parvans of the *Mahābhārata* sent three Bengali Pandits to Varanasi. These Pandits, while engaged at Varanasi in doing the needful, wrote a letter to the Maharaja, which was to the following effect:

> One day the remark of Śrīdharasvāmin, made in his commentary on the *Śrīmadbhāgavata,* for bidding the acceptance, as the true *Bhāgavata,* of any book, other than that commented on by him, attracted the notice of Babu Durgacharan Mitra (who was Maharaja's Dewan at Varanasi) and he requested the Pandits of Varanasi to find out the second Bhāgavata, existence of which has been hinted at by Śrīdharaswāmin. Nobody agreed to comply with this request, at last one Ramachandra Ghulia, who was a great poet, agree to comply. He then composed the *Devī-Bhāgavata* describing the exploits to Devī in it and divided it into Skandhas and Chapters in imitation of the *Śrīmadbhāgavata.* Being pleased with

it, Babu Durgacharan Mitra gave its author much reward and got that spurious Purāṇa circulated at Varanasi.

This letter makes not only two irreconcilable statements (according to one of which Babu Durgacharan Mitra came to know about the existence of the Devī-Bhāgavata from a remark of Śrīdharaswāmin, who had lived nearly four hundred years before him, while according to the other, that work was written by a poet of his own time), but also betrays an ignorance of the Pandits of Bengal about the existance of the Devī-Bhāgavata up to the 18th century.

The only conclusion which we ought to arrive at from these facts is that some centuries ago all the manuscripts of the *Devī-Bhāgavata,* which Orissa and Bengal had, disappeared from those provinces and very few manuscripts of it remained in other parts of India.

Certainly such an event should be attributed to some special cause and not mere chance and facts detailed below lead us to think that it was religious fanaticism of certain Vaishṇava kings of Orissa and Bengal.

As the Somavamśī kings of Orissa were Śivaites, this event did not take place in Orissa during their reigns; and as the Pala kings and the earlier Sena kings of Bengal were Buddhists and Śivaites respectively, this event did not take place in Bengal during their reigns. In these circumstances, the second quarter of the 12th century, when Orissa was under the rule of Anantavarman of the Ganga dynasty and Bengal was under the rule of Lakshmaṇsena of the Sena dynasty (both of whom were Vaishṇavas) should perhaps be taken as the period of occurrence of this event).

We would mention here that Rāmānuja the Vaishṇava sain of Southern India, was a senior contemporary of Anantavarman, and that according to the *Prapannāmrita,* he came to Puri in the course of his digvijaya (tour of propaganda) and brought the king of that place under his influence. So, it is quite possible that Anantavarman imbibed the agressive spirit of Rāmānuja, manifested by his conversion of the temples of Śiva and Harihara (Viṣṇu-Śiva), situated at Śeikurmam and Tirupati respectively, into temples of Viṣṇu, his conflict with Adhirājendra, the contemporary Saiva King of Chola country (which ended with the death of that king is suspicious circumstances) and his arrangement, with the help of his royal disciple Vishṇuvardhana for grinding the Jaina priests of Gangavādi in an oil-mill, for compelling them to embrace Vaishṇavism. Then, we learn by comparing the epigraphical records of the reign of Lakshmaṇasena with those of the reigns of his father and grandfather that he forsook his ancestral Śaiva faith and embraced Vaishṇava faith. So, it is quite possible that, like most of the renegades, he was a zealous lover of his new faith.

Perhaps the combined efforts of Anantavarman and Lakshmaṇasena led to the disappearance of the *Devī-Bhāgavata* from Orissa and Bengal.

Now, Dr. Hazra has satisfactorily proved in his article published in the Journal of Oriental Research: 1953 (pp. 71-77) that the author of the Devī-Bhāgavata was a Bengali. So, in those days, when the printing machines were unknown, Bengal possessed the largest of its manuscripts; and Orissa, being her immediate neighbour, possessed some manuscripts; and very few manuscripts reached other provinces. When, therefore, the manuscripts of Orissa and Bengal were destroyed, only those very few manuscripts remained. In all probability this

is the reason why most of the Nibandhas have omitted to draw upon the *Devī-Bhāgavata* and this is the reason why Bhāskara Rāya felt the used of popularizing it.

Of course, the above presumption may not be correct to the latter. But certain violent actions taken by certain Vaishṇava kings of Orissa and Bengal seem to be at the root of the mystry relating to the *Devī-Bhāgavata;* and in the present state of our knowledge we must identify those kings with Anantavarman and Lakshmaṇa Sena.

However, the omission Ballālasena, the father of Lakshmaṇasena to draw upon the *Devī-Bhāgavata* is yet to be explained.

Two books written by this king, named the Adbhutasāgara and the *Dānasāgara* have come to light uptill now. The former one deals with the omens and auguries and the latter one deals with the merits of gifts.

Now, the *Adbhutasāgara* states that Ballālasena having died before finishing it, his son Lakshmaṇasena finished it. And we have shown grounds for suspecting Lakshmaṇsena to be hostile towards the *Devī-Bhāgavata.* If we are correct, then the omission noticeable in the *Adbhutasāgara,* to draw upon the *Devī-Bhāgavata,* is not Ballālasena's but Lakshmaṇasena's.

As regard the omission of the *Dānasāgara* to draw upon the *Devī-Bhāgavata,* we would invite the attention of our readers to a passage which appears in the preface of the *Dānasāgara* and which states that the *Bhāgavata, Brahmāṇḍa* and *Nāradīya Purāṇas* have not been taken into account (in writing the *Dānasāgara*) as they do not deal with the rules relating to gifts. It is to be noted in this connection that the Viṣṇu Bhāgavata contains no chapter on gift, the Devī-Bhāgavata, however contains only one chapter (Chap. 29 or Skandha IX). From this Dr. Hazra has made a mistake in interning that the Devī-Bhāgavata is not the Bhāgavata meant by Ballālasena. For this would give rise to the fallacy of Argumentum, ex silentic.

In the opinion of Dr. Hazra, expressed in his article published in the New Indian Antiquary (1938-39) pp. 522-528 the *Bhāgavatapurāṇa* mentioned in the above passage means the *Viṣṇu-Bhāgava ta* contains no Chapter on the merits of gifts. Moreover, the *Devī-Bhāgavata* contains one chapter (Chapter 29) of Skandha IX) on that subject. Yet the Dānasāgara has not drawn upon it. From this Dr. Hazra infers that the *Devī-Bhāgavata* is not the Bhāgavata meant by Ballālasena.

Then, in his article published in the Journal of Oriental Research, 1953, (pp. 49-79) he states that almost all the chapters of Skandha IX of the *Devī-Bhāgavata* have been taken from the *Prakṛitikhaṇḍa* of the Brahmavaivartapurāṇa with certain additions and alterations.

By combining these two statements of Dr. Hazra we get the following facts:

1. The *Brahmavaivartapurāṇa,* as we see it, is an earlier work and the *Devī-Bhāgavata,* is a later work.
2. Skandha IX of the *Devī-Bhāgavata,* as we see it, was borrowed at the time of the composition of that work from the Prakṛitikhaṇḍa of the *Brahmavaivartapurāṇa.*
3. The *Devī-Bhāgavata,* with its Skandha IX borrowed from the Prakṛitikhaṇḍa, was in existence in the days of Ballālasena, but he did not regard it as an authentic and authoritative work.

Now, in his 'Studies in the Purāṇic Records' Dr. Hazra has stated in repetition of a statement made by Mr. Jogesh Chandra Roy that the *Brahmavaivartapurāṇa,* though composed in the 8th century, has been subjected to additions and alternations till the 16th century. Of this

period, the latter part, i.e. the 14th, 15th or 16th century, which saw the subjugation of the greater part of India by Muslims, should be assigned to the *Prakritikhaṇḍa*, Chapter 7 of which refers to the adoption of Mlechchha scripts by the four castes on the Kali age and Chapter 30 of which mentions the punishment to be awarded after death to a Brahman of India, who serves a Mlechchha. So, the 15th, 16th or 17th century should be assigned to the *Devī-Bhāgavata*, which has borrowed from the Prakṛitikhaṇḍa referred to above. Similarly the 16th, 17th or 18th century should be assigned to the *Revākhaṇḍa* of the *Skandapurāṇa*, which has mentioned the *Devī-Bhāgavata* in the list of the Mahāpurāṇas. And, as Ballālasena has mentioned the *Revākhaṇḍa* in his Dānasāgara, his reign should be brought down to the closing years of the above period.

Even then we cannot get rid of difficulties. Later in his article, Dr. Hazra has, in view of them mention of the *Devī-Bhāgavata* made by Śrīdharaswāmin and some subsequent writers arrived at the conclusion that it was probably composed in the 11th or 12th century. To accept this conclusion, we must either revise our dating based on Dr. Hazra's statements referred to in the preceding paragraph and assume that the Prakṛitikhaṇḍa from which the *Devī-Bhāgavata* has borrowed, was, with its lines relating to the prevalence of Mlechchha customs and study Mlechchha Scriptures, composed in the 10th century or antedate the Muslim conquest of India by two centuries'. Moreover, a question arises here. Why did not Ballālasena draw in his Dānasāgara upon to *Prakṛittikhaṇḍa*, which was in existence in his days and Chapter 26 of which deals with the merits of gifts?

We do not find a satisfactory reply to this question.

In these circumstances, is it not better to assume that the *Devī-Bhāgavata* was in existence in the days of Ballālasena but its Skandha IX with its Chapter 29 (copied from Chapter 26 of the Prakṛitikhaṇḍa) was not? This can easily explain why Ballālasena has not drawn upon the *Devī-Bhāgavata* in his *Dānasāgara*.

The vicissitudes of fortune, to which the Devī-Bhāgavata was subjected during the reigns of Anantavarman and Lakshmaṇasena probably led to the loss of the whole of Skandha IX as well as of the geogrāphical chapters (Chapter 5 to13) of Skandha VIII which it originally had. This loss made the tradition relating to the composition of the *Bhāgavatapurāṇa of* 18000 verses inapplicable to the *Devī-Bhāgavata.* To settle this discrepancy, some adherent of that work, who lived in the 16th or 17th century, probably translated in poetical language the geographical chapters (Chapters 16 to 20) of Skandha V of the *Viṣṇu-Bhāgavata* (written partly in prose and partly in poetry) and copied the *Prakṛitikhaṇḍa* of the *Brahmavaivartapurāṇa* and inserted them in the *Devī-Bhāgavata*.

This presumption is confirmed by the following two facts:

1. In the above-mentioned chapters of Skandha VIII and in the whole of Skandha IX of the *Devī-Bhāgavata* Narāyaṇa Krishna has been paid the greatest respect.
2. Chapter 1, 2, 4 and 17 of Skandha IV of the *Devī-Bhāgavata* expressly attempt to lower Viṣṇu, Rāma and Kṛishṇa. Yet nowhere in those chapters we find any reference to the story relating to the rape of Tulasī by Viṣṇu which has been told in Chapter 24 of Skandha IX (of the *Devī-Bhāgavata*).

Dr. Hazra also states that Ballālasena has not included the name of the *Devī-Bhāgavata*

among those of the spurious or rejected Purāṇas and Upapurāṇas. Intention of this statement of his is not clear. However, the reason why the name of the *Devī-Bhāgavata* does not appear among those of the spurious Purāṇas and Upapurāṇas mentioned by Ballāsena is of course this that he had no reason for considering it spurious; and we have already explained that it appears among rejected Purāṇas.

Some more arguments have been put forward by Dr. Hazra for providing his point. We are dealing with them serially.

First of these arguments is this that the contents of the *Bhāgavata (Viṣṇu-Bhāgavata)* are more befitting a principal Purāṇa than those of the *Devī-Bhāgavata*. But the contents of some other Purāṇas (e.g. the *Vāmanapurāṇa* and the *Varāhapurāṇa*) also are not fully befitting principal Purāṇas. So, this argument is not a strong one.

Next argument of Dr. Hazra is based on the mention of the *Viṣṇu-Bhāgavata* (and not of the *Devī-Bhāgavata*) as one of the principal Purāṇas by Alberuni. The following remark made by Edward Sachau at the end of the preface to his English translation of Alberuni's work refutes this argument:

> Lastly, India, as known to Alberuni, was, in matters of religion, Vishṇuite, (Vaishaṇava), not Śivaite (Śaiva). Viṣṇu or Nārāyaṇa is the first god in the Hindu pantheon of his Hindu informants and literary authorities, whilst Śiva is only incidentally mentioned and that too not in a favourable manner.

It appears that after the *Viṣṇu-Bhāgavata* came into existence, the Vaishṇvas began to mention it by the name *Bhāgavata*. As Alberuni's informants were Vaishṇvas, they informed him that the Bhāgavata was a Vaishṇava Purāṇa.

Next argument draws our attention to the contents of the *Śrīmadbhāgavata*, described by the *Nāradīyapurāṇa* in Chapter 96 of its *Pūrvabhāga* and agreement of the same with the contents of the *Viṣṇu-Bhāgavata*. But as already seen by us, Vidyātīrtha has conclusively proved that chapter of the *Nāradīyapurāṇa* to be an interpolation of a very late date; and the views expressed by Dr. Hazra about that chapter of his studies in the Purāṇc Records (p.132) are almost similar to those expressed by Vidyātīrtha. It is therefore not clear to us why he has attached importance to that chapter.

Then Dr. Hazra points out that in the *Bhāgavatapurāṇa (Viṣṇu-Bhāgavata)* there is no mention of the *Devī-Bhāgavata* nor there is any attempt to prove its own superior position but in the *Devī-Bhāgavata* the *Viṣṇu-Bhāgavata* has been included among the Upapurāṇas, obviously with a view to establish its own claim to the position of a Mahāpurāṇa. This shows that the *Devī-Bhāgavata* is not a Mahāpurāṇa.

Evidently Dr. Hazra has overlooked an important point here. He has made this remark with reference to the list of Mahāpurāṇas and Upapurāṇas which is found in the *Devī-Bhāgavata* I.3. But such lists are found in some other Mahāpurānas also, and we have reason to believe that they were compiled long after the composition of those Mahāpurāṇas, probably by persons who were entitled to handle them. The same thing may be said in respect of the list found in the *Devī-Bhāgavata* also. So, the *Devī-Bhāgavata (I.E.,* its original portion*)* cannot be suspected of attempting to prove its own superiority (and its rival's inferiority).

The *Vāyupurāṇa* and the *Matsyapurāṇa* are two of the oldest Mahāpurāṇs; and each of

them has got a list of Mahāpurāṇas in it; in addition, the *Matsyapurāṇa* has got a list of Upapurāṇas also, as already told.

Now, if we take it for granted that these lists were compiled by the authors of those Purāṇas, then we should admit that the *Vāyupurāṇa* was composed after the composition of all Mahāpurāṇas and the *Matsyapurāṇa* was composed still later, after the composition of the Upapurāṇas, mentioned by it. Will it be correct?

Last argument of Dr. Hazra also falls flat. It deals with the difference of opinion among the Śaktas about the identity of their *Bhāgavata* in consequence of which some of them regard the *Kalīkāpurāṇa* some regard the *Devī-Bhāgavata* and some regard the Devi-Bhagavala as this work. According to him this id due to the jealousy of the Śaktas of the position and influence of the *Visṇu-Bhāgvata,* which led them to compose those Purāṇas and claim position and influence of the Purāṇa of their rivals. But will it not be more reasonable to assume that this difference of opinion among the Śaktas was due to speculations for a long-lost thing about the loss of which they had not kept any record, partly on account of the disorder created by the Muslim conquest of Northern India shortly after the destruction of manuscripts of the *Devī-Bhāgavata* by Lakshmaṇasena and Anantavarman.

DEVILINGA

Among the several meanings of the word *'liṅga'* one refers to a visible aniconic representation of God. Its common use, in this sense, is in relation to Śiva shapped in a symbol resembling a phallus with or *yoni* or *ādhāra.* The Purāṇic literature contains a peculiar meaning of the word *'liṅga'* which puts it in direct connection with a feminine deity. The cases in which such a connection between the term *liṅga* and a *devī* take place are not many, but they seem enough to prove that in some cricles, at least, *liṇga-s* were used also to represent a *devī.*

DEVĪLIṄGA IN THE PADMA PURĀṆA

"If a man builds a temple to any image of a *Devī (devīliṅga),* becomes a *sura* in the *Devī's* heaven, which is origin of every happiness." (Sṛsṭi Khaṇḍa 61.57-Mor ed).

I have already studied this *śloka* in *Purāṇa,* Vārāṇasi, XX.I (Jan., 1978), pp.121-29. Its context seems to suggest that the meaning of the word *Devīliṅga,* which amazingly joins two concepts apparently not associable, is simply *'a devī's* image'. Such a word, indeed, in this context is parallel to *Visṇuliṅga* (ib. 46 fl) and to *Śivaliṅga* (ib. 53 ff), which in their turn are used as synonyms of *pratimā harer* (=Hari's image; ib. 49 cd) and of *Harasya pratimā* (=Hara's image; ib. 56ab) and it can unmistakably be understood as translated above. It meaning, however, seems to imply something more than merely 'a *devī's* image', because the compound *'devīliṅga'* is, at least, unusual and if it has been used here, it must bear also an unusual singnificance. Had we only this *Śloka* to solve over doubts we would not be able to proceed much further. That was, in fact, the stage reached in the precedent note quoted above. Now we are in position to continue a little further.

DEVĪLIṄGA IN THE BHAVIṢYA PURĀṆA

He who builds somewhere a temple of Viṣṇu or of a *jyotirliṅga* and also of Sūrya,

Brahmā, Durgā and Śrīdhara.

Rescues his own family and he himself lives in heaven for millions of *kalpa-s;* if he is fallen from heaven, he becomes rich king much honoured.

A man by building an abode to a *yoni* and the characteristic marks of a *devī (devīlinga)* will be remembered, venerated for ever in heaven." (II.1.9.54 ff.-Veṅk).

This last *śloka,* the 56th, which contains the work *'devīlinga'* we have already found in the Padma purāṇa, is not completely integrated into the context. The previous two *śloka-s* speak of the merits one gets by building temples in honour of Viṣṇu's, Śiva, Sūrya, Brahmā and Durgā. Were it not for the substitution of Brahmā in place of Gaṇeśa we would say that they speak of the *pañcāyatana* group of gods for whom temples are to be built. *Śloka* 56, instead, insists on the importance of building an abode to the *devī* and seems to be mere enlargement of what already expressed in *śloka* 54 where Durgā is mentioned along with other gods of the *pañcāyatana* group. Moreover, the names of the five gods, mentioned in the genitive case, are enumerated one by in the first two *śloka-s; śloka* 56, instead, follows its own way and speaks of *devīliṅgesu* in the plural and in the locative case. These preliminary remarks constitute already a first vague hint that something is not completely matching between the first-two *śloka*-s and the last one, the 56th. This fact would pass completely unobserved, had we not the other *śloka* in the Padma Purāṇa quoted above. Their collation shows that in fact the two *śloka*-s are one and the same.

Although similar, as is apparent from their collation, the two *śloka*-s have, however, some major differences which can lead us a little further in their understanding. The most important of such discrepancies is that the *śloka* in the Bhavisya looks openly tantric. At a closer examination we discover that in the Padma Purāṇa one is required to build a temple (*devagṛha*) to the goddess and is promised a supermundane status in the *devī's* heaven, which will satisfy him in any field. In the Bhavisya Purāṇa, instead, the devotee is asked only to construct an abode (*devakula*) which can be also an open-air small shrine, in which a *yoni* and the characteristic (feminine) marks to the *devī* are venerated. And the merits he will get are not projected in a superior place or situation; it is said, instead, that he will become the centre of remembrance of all the people in this world and will be object of veneration for ever in heaven. A heavenly happiness is, then, prospected in the first case; a terrestrial life and perennial laud in the second. A well-established religious building is requested in the Padma, a simple and modest construction in the Bhavisya. Moreover, the *Sṛṣti Khaṇḍa* of the Padma Purāṇa induces us to interpret *'develīṅgesu sarvesu'* parallely to all the previous cases in that context like *'śivaliṅga' 'visṇuliṅgesu',* (see above) and translate then as *'devī's* image'. In the Bhaviṣya Purāṇa, instead, where the *śloka* is not closely linked with the previous *śloka*-s, as we have seen, the word *'yonau',* with its in disputable meaning, influences also the meaning of the preceding of the preceding *'devīlingeṣu'* which, therefore, should be understood in a different meaning than in he Padma Purāṇa. The two *śloka*-s, then, even if originally one, as it appears from their collation, assumed not only two different forms but also two different meanings. Who is responsible for such a discrepancy? As the difference is mainly due to tantric colouring of the Bhaviṣya which is absent in the Padma it is reasonable to ask whether such tantricism was induced in the Bhavisya or was removed from the Padma. As we have

seem, the *ślaka* is somehow strange to the context and keeps its strong tantric colouring in the Bhaviṣya Purāṇa, while it seems to be tempered in the Padma Purāṇa either to reduce its clear and 'offensive' tantricism or to make if fit the context both in style and meaning. So by its strangeness of the context in the Bhaviṣya we deduce that it did not originally belong to it and by its being tempered, as it seems, it in the Padma, we conclude that it was not original here either. As it was not present in either the Purāṇa-s in the beginning we are induced to think that in fact the *śloka* was not borrowed by one Purāṇa from the other. It is in fact more probable that both the purāṇa-s have taken it from a common source representative of a bardic or other tradition. Both the Purāṇa-s have taken it, the Bhaviṣya keeping it closer to the original, it seems, the Padma altering it according to its needs.

The word *'devīliṅga'*, then, had already been accepted and used before these *adhyāya*-s of the Bhavisya and the *Sṛṣṭi khaṇḍa* were composed. It was common among certain circles and, we have to suppose, it was extensively spread, as the two Purāṇa-s, which were written in different places and times, took it independently. There was, then, a tradition about this word in the context of repairing or building temples—as it appears from our texts—and it had, perhaps, a technical meaning. Could it suggest also that a *devī* can be venerated under the snape of a *liṅga*? That is what we are going to examine now.

Liṅgasthā Devī—Liṅgākārā Saraswati

The a *devī's* image can be shaped in the form of a *liṅga* is affirmed by Vāmana Purāṇa, Sa. Mā., (Crit, ed.) 19.4 cd as we shall see below. As it is the only text so explicit it should be put in the whole Purāṇic context to understand it in its real meaning. We should then proceed by steps.

First of all, we know that although a *liṅga*, as an aniconical representation of God, refers usually to Śiva only, it can represent also other deities.

"Since during *Kaliyuga* the people had become followers of Maheśvara, therefore Gadādhara (=Viṣṇu) took the shape of a *liṅga (liṅgarūpa);* that splendid Prapitāmaha I venerte." (Vāyu. P. II.100)

"Therefore Viṣṇu Gadādhara bestower of *mukti* remained at Gayā. His body was in the shape of a *liṅga....*" (Garuḍa P. 82.6—Jīv.)

Claude Jacques in his Introduction to the *Gayāmāhātmya* affirms that a Gayā Brahmā is represented by a *liṅga*. Nārada Purāṇa II.46.53 ab affirms it also for Viṣṇu and other gods, and in Rāmnager, Vārāṇsi, there is least.one temple of Vyāsa in which the great *muni* is venerated in the shape of *liṅga*. These instances show that a *liṅga* can be the symbol or aniconical limage of any god. Is it possible that it represents a *devī* also? In fact as Śiva is shaped aniconically by means of *liṅga*, so a *devī* can also be venerated in formless stones. We have *svayambhumūrtis* of the goddess attested in the 10th century, which although not called *liṅga*-s yet are the exact Feminine correspondent of the *liṅga*-s and have approximately, the same shape.

There were, moreover, two strong pushes specially from tantric circles towards an identification of the *devī* with Śiva or Viṣṇu, her masculine counterparts. One, attested in the *Toḍalatantra*, saw in the *devī* the exact correspondent and the indentical from of a god.

"The *devī* said:

O Lord of the *deva*-s, o guru of the worlds, tell me the ten *avatāra*-S. Now I wish to hear it, narrate them extensively. O Supreme Lord, tell me who was the *devī* and how she appeared.

Śiva said:

The blue-coloured goddess Tārā Vagalā took the shape of Kūrma, Dhūmavatī the from Varāha, Chinnamastā of Nṛsiṁha, Bhuvaneśvarī of vāmana, Mātaṅgī of Rāma, Tripurā of Jāmadgni, Bhairavī of Balabhadra, Mahālaksmī of Buddha, Durgā of Kalki, the divine Kali herself was born in the form of Kṛṣṇa." (Toḍalatantra 10.7 ff).

A goddess then can have, at least in some tantric circles, the same shape of a god, she can appear exactly like him, be a perfect substitute for him. The same external image of Kṛṣṇa of Rāma, for example, can represent both a god or a goddess.

The second push towards and identification of the *devī* with a masuclin divine form corner from the inconography itself. The *ardhanarīśvara* types of Śiva constitutes already an example on this line. Here, however, although the statue is shaped in two equal parts, the prevalence is given to Śiva. These images in fact, are statues of Śiva and not of the *devī* properly speaking. A similar attempt of joining more gods in one single statue is found also for the *liṅga*-s. The very body of the *liṅga,* indeed, is formed of three parts; the lower, the middle, the higher. Each one of them, we are often informed, represents a different god: namely Brahmā, Viṣṇu, and Śiva respectively. The *Śivopanisad* admits, instead, that the *devī* can also enter in the middle part of it.

"Skanda is situated in the lower part, the *devī* in the middle, Rudra in the higher or also Brahmā, Viṣṇu, Maheśvara (respectively)".

The same concept is described in Kālikā Purāṇa (Śiva Up. II.5—Motilal) (Chowkamba ed.) 76.88f but in a more impressive way. It is said there that Vetāla Bhairava went for a *pīṭhayātrā* and performed all the rituals in honour of *devī* Mahāmāyā, who was pleased and decided to show herself to them in the following way:

"The having split asunder the *Śivaliṅga* she became visible; but by her coming out the *Śivaliṅga* became threefold : the three Bhairava, Bhairavī, and Gaṇeśa (appeared). The Vetāla and Bhairava saw that *devī.*"

The *devī* then is present, and therefore can be venerated, in a *Śivaliṅga.* A sculpture at Vikrampur represents somehow this scene. J.N. Banerjea says that the image 'shows in its lower part a well carved Śiva-*liṅga,* from the top of which emerges the half-length figure of a four-armed goddess with her front hands in the *'dhyāna mudra.'* A *devī* is venerated in *liṅga* also in the Śava-Śivā *mandira* at Vārāṇasī.

The Kālikā Purāṇa states that the *devī* should be venerated in a *liṅga :*

"Let one venerate the *devī* Mahāmāyā present in the *liṅga* and in a book, present in an open ground (ready for sacrifice), in the *pādukā*'s (god's footprints) and in the images." (Kālikā, p.58.31)

So at least some tantric circles have no difficulty in considering the *devī* as present in a *liṅga.* The Skanda Puāṇa gives a theoretical support to this practice:

"The universes, etc., dissolve and disappear in Maheśa who has the form of a *liṅga.* The

liṅga disappeared in the *śakti* and she is hidden in the *liṅga*. Then everything was seen as a *liṅga* covered by *śakti* and reciprocally *śakti* was covered by *liṅga*." (Skanda P., Maheś. Kh., I.10.44-45)

The Skanda Purāṇa is in fact concerned with the cosmic dimension of the symbol and with its philosohical in implications in time of emission from, and absorption in, God; but the symbolic representation of Śiva as *liṅga* was also continuous appeal to the reality the *Śakti (=devī)* and *liṅga* were inerchangeable.

The Vāmana Purāṇa, finally affirms unequivocally that the goddess Sarasvatī was venerated in the form of a *liṅga* by Sthāṇu.

'Vasiṣṭha's hermitage was in Sthāṇutirtha, and to its west that of the enlightened Viśvāmitra. There the Lord Sthāṇu, the chief of gods, performed a sacrifice, worshipped Saraswatī and installed her in the form of a *liṅga*." (Vāmana P.Sa. Mā., II.3.4-Crit.)

The passage is extremely important for our purpose here. From the precedent texts we had reached a kind of expectation; they, in fact, led us to think that in some cases *liṅga*-s could be used also to venerate a *devī* but they did not present any actual case. The Vāmana Purāṇa instead affirms it openly giving us the certainty that a *devī* can be represented through a *liṅga*. Not only then one can venerate the *devī* as figured in the *yoni* or *ādhāra* of a *liṅga* or even as merely present in a *liṅga's* middle part. One is entitled to see her as fully occupying the aniconic symbol of the *liṅga* (see Kālikā Purāṇa) and can also install a *liṅga* to represent her.

But how can did people use *liṅga*-s to venerate a *devī* ? The passage given in these pages seem to be the only ones available in literature and the people whom I proposed them were surprised and slow to accept them as they are out of common traditional understanding of *liṅga*. In fact, we have to be careful in affirming whether there is an actual custom of representing at *devī* through a *liṅga*.

Laksmiliṅga—Urvaśilinga

The two examples we shall se now prove that by the very fact that a *devī* can be venerated under the shape of a *liṅga* does not follow that every time we find a feminine name attached to the world *'liṅga'* that *liṅga* a *devī*. Sometimes the meaning remains uncertain and vague.

(a) *Laksmīliṅga*. The word is found in Kāśikedāramāhātmya (22.86), a rather recent text which affirms in its colophons to belong to Brahmavaivarta Purāṇa, of which it says to be a *khila*. From the context it appears that *liṅga* here means the aniconic symbol of Śiva and Laksmi refers most probably to Viṣṇu's wife, of whom there are many reference in the *kāśīkedāramāhātmya. The śloka-s* in which such compound word is found are as follows:

"The *liṅga* established by Gaurī is indeed on the sloping of Gauri *tīrtha*, and there also a *Laksmiliṅga*, a *Vyāsalinga* and a *Bhārgava (liṅga)*.

There in the easter part a *Sanatkumāraliṅga* was established by me (Sūta) and a *Trinadīśvara (liṅga)* was established by Gaṅga, the Sun's daughter (=Yamunā) and Saraswatī." (Kāśīkedāramāh. 22.86-87)

"In Ugreśvara a *liṅga* was put a *deva* to the western side of *Laksmīliṅga*, greatly holy and destructive of all the sins."

This *śloka* is referred to Liṅga Purāṇa by Bhaṭṭa Laksmidhara, the author of the Kṛtyakalpataru, but it is not available, it seems, in the actual printed editions. Its meaning is not completely clear, as it can be interpreted also in a way different from the one given here. Moreover, it speaks of a *liṅga* in relation with a *Laksmīliṅga* of which there is no mention previously nor later. The *śloka* then can only be adduced to sustain the existence of a *Laksmīliṅga* in Vārāṇasī. What is really meant through such a word cannot be determined.

(b) *Urvaśīliṅga*–The name of this *liṅga* is available in the *Tīrthavivecana* of the Kṛtyakalpataru, which quotes the Liṅga Purāṇa. The word comes unexpectedly in the context which, although is a description of the *liṅga*-s Vārāṇasī, yet gives their names in a different way; it calls them *Andhakeśa, Deveśvara, Gaṅgeśvara, Yamuneśvara, Maṇdaleśvara* etc. The compound *Urvaśīliṅga* has no other parallel in the context. The *śloka* in which our word is found is followed by this verse:

"Other *liṅga*-s were established there by great men."

So from it we can deduce that all the previous names of *liṅga*-s were applied to commemorate the name of the establishers. Although *Urvaśīliṅga* is a compound different from all the others in the context, it should be interpreted, there seems to be no doubt, as *'liṅga* established by Urvaśi'. The rareness of the compound, anyhow, strikes a little, the more so when we discover that in the same *adhyāya*, a little further, about a *kuṇḍa*, where Urvaśī come again in the picture, it is written :

"On the earth a (kuṇḍa) put towards west whose names was Urvaśīśvara" and again :

"Near Urvaśisa then a Talukarṇeśvara is mentioned."

Nobody expects, of course, a *kuṇḍa* to be called *'liṅga'* and so in this case we cannot have *'Urvaśīliṅga'* as it refers to a well and not to an aniconical image of the goddess. Yet the compound *'Urvaśīliṅga'* remains strange. The strangeness, anyhow, is in its rareness more than in its meaning.

From all that has been said we can affirm that a *liṅga* can raffigure a *devī* and that in every *liṅga*, besides the *yoni*, a part represents her. We can also surely affirm that the custom of using a *liṅga* to represent a *devī* was not spread, it was rather restricted to tantric circles. As far as the expressions *'Laksmīliṅga, Urvaśīliṅga* etc., are concerned, they usually mean *'liṅga* established by Laksmī, Urvaśi etc.' but it should not be excluded in some cases the meaning of *'liṅga* of Laksmī, Urvaśī, etc., In this light, the word itself *'devīliṅga'* can be interpreted not only as *'devī'* image' in general but more properly as *'devī's liṅga'.* The meaning of the word must have been common in some tantric circles but sounded a little awkward to other people. That explains why the Padma Purāṇa tempered it by giving it the meaning of 'image'. As for the Bhavisya Purāṇa, where the *śloka* keeps its 'tantric flavour, we can understand the word not only as characteristic marks of the *devī* as it is undoubtedly requested by the context, but also as *devī's liṅga.'*

This note, it is hoped, will help for a better understanding of the use of the word *'liṅga'* during the centuries.

The Devī-Māhātmya

The *Devī-Māhātmya*, as is wellknown, is found contained in the *Mārkaṇḍeya Purāṇa*,

but is actually an independent text by itself and has attained the status of the principal scripture for the cult of the Goddess. It not only exists in the form of independent manuscripts, but also has been widely commented upon. It is still extensively used in the liturgy of the goddess, especially during the annual celebrations in her honour—the *Navarātra.*

In order to appreciate fully the significane of the variant reading of the verse, which is the subject of this investigation, it is necessary to outline in brief the context in which it appears in the text. The third and last part of the *Devī-Māhātmya,*— the so called *Uttama Carita* —describes the destruction of Śumbha and Niśumba at the hands of the Goddess. It is a fairly lengthy description, running over several chapters, in which various lieutenants—Dhūmralocana, Caṇḍa-Muṇḍa, and Raktabīja—are killed on by one before the two demon brothers, Niśumbha and Śumbha, are themselves annihilated.

Dhūmralocana is killed by the Goddess herself, and Caṇḍa-Muṇḍa is destroyed by Kali, who is said to have emerged from the forehead of the Goddess when the latter became angry; Kālī, for this feat, is given the name Cāmuṇḍā. Śumbha then orders a fresh attack and himself appears with a large army (although is not till much later that his actual encounter with the Goddess takes place). At this stage, the Goddess Caṅdikā and Kali are joined by the personified energies of the gods. As our text describes, "Meanwhile, O! King, for ensuring the destruction of the enemies of the gods and for the well-being of the lion-like immortals, there issued forth, endowed with excessive vigour and strength, the 'Energies', from the bodies of Brahmā, Śiva, Guha and Viṣṇu and also of Indra, and went in the forms of these gods to Caṇḍika. These Energies, or *śaktis* are also named and described in the sequel, as Brahmāṅī, Māheśvarī, Kaumāri, Vaiṣṇavi, Vārāhī Nārasiṁhī and Aindr. We are even told of a *śakti* coming out of the Goddess herself; she is given the name Śiva-dūt, because she despatched Śiva with a message to the demons to surrender if they wished to save themselve. The demons ignore the message and the battle continues. Kālī and Brahmān, etc., as named above, brave the the first attack of the demons, although it is clear that Caṇḍikā too is busy fighting. It is at her order that Kālī-Cāmuṇḍā enlarged her mouth to drink every drop of Raktabīja's blood, in order to prevent the springing up of fresh demons, and she herself killed the demon. After this, Niśumbha leads the attack on the Goddess, who continues to be assisted by Kālī, Śiva-dūt, Brahmāṇi, etc. He too meets his death and the main demon army is also destroyed.

Now left alone and angry, Śumbha taunts the Goddess that she should not feel too proud of her prowess, since after all she achieved her success with the help of others (*anyāsāṁ balamāśritya*). In reply, Devī announced that all those goddesses were her own emanations or manifestations (*vibhūti-s*); and she demonstrated it by absorbing them in herself. The rest of the description is taken up by the battle between the Goddess and Śumbha, in which the latter is eventually killed.

The variant we are interested in occurs with reference to the just-mentioned act of Devī. The relevant verses in the text we are following are DM.10.5-6 (=Mārk.P.87.3-4):

Ekaivāhaṁ jagatyatra dvitīyā kā mamāparā,
Paśyaitā dusṭa mayyeva viśantyo madvibhūtayaḥ.
Tataḥ samastāstā devyo brahmāṇīpramukhā layam,
Tasyā devyāstanau jagmurekaivāsīttadāmbikā.

These could be rendered as: "I alone exist in this world; who else is there than myself : See, wicked one, these emanations of mine enter into me indeed. The all those goddesses, headed by Brahmāṇī, became absorbed in the body of that Goddess; Ambikā, indeed, remianed alone.

Two other arguments also support the above inference. The first is that all the well-known commentators adopt the reading *devyāstanau*, and split the compound as *devyāḥ + tanau*, understanding *tanau* as locative singular of *tanu*, meaning "body". In fact, only Bhāskara Rāya notes *devyāḥ stanau* as a variant, himself preferring *devyāstanau* and understanding it as above.

The other argument is grammatical, that is, that *devyāstanau*, understood as *devyāḥ + tanau*, is a grammatically happier reading than *devyāḥ stanau*. The verse under reference could be paraphrased as : *Tataḥ brahmāṇīpramukhāḥ samastāḥ tāḥ devyaḥ tasyah tanau layaṁ jagmuḥ; tadā Ambikā ekā eva asit.* Here the proper object of the verb *jagmuḥ* is *layam* ("went to absorption"); and the Goddess' body or *tanu*, being the basis or location of this act of absorption, is naturally in locative. In *devyāḥ stanau*, the retention of the *visarga* is indeed explicable by certain optional rules of Sanskrit grammer. Pāṇini's *sūtra vā śari* (*Asṭā* VIII.3.36) is explained in the *Siddhānta-kaumudī* as : the *visarga* is optionally the substitute of *visarga* when a sibilant (śa, sa, sa) follows, and the example given is *hariḥ śete* or *hariśśete*. Further, on this *sūtra*, the *vārttika, kharpare śari vā visarga-lopo vaktabvyaḥ,* lays down the elision of the preceding *visarga; e.g., Rāmasthātā or Rāmaḥ sthāta*. In the other alternative, there will be *visarga* ones—change. In this way, we get three forms : *Rāmasthātā or Rāmāḥ sthāta or Rāmasthātā*. In fact, this rule would not only help explain the retention of *visarga* in *devyāḥ*, but even permit *devyāstanau* to split also as *devyāḥ + stanau*, because it permits three forms : *devyāḥ stanau, devyāsstanau* and *devyāstanau*. Further, *devyāḥ stanau* will also not do violence to the *anustup* meter. However, even if this variant could be accepted as proper according to the rules of Sanskrti *sandhi* and prosody, the sentence as a whole according to the rules of Sanskrti *sandhi* and prosody, the sentence as a whole is grammatically less satisfactory, for *stanau* is in accusative, whereas its appropriate form should be locative. The only wasy it can be defended is by arguing that with the verb *jagmuḥ* (i.e. a verb root meaning "going"), and accusative here too may be permissible. The construction, however, remains awkward. As we have seen, it appears less acceptable also on other considerations. It seems reasonably certain, therefore, that *devyāstanau*, understood as *devyāh + tanau* , has greater claim to authenticity than *devyāḥ stanau*.

If absorption into the body of the Goddess is the original sense of our verse, the interesting question would be, why and when was the variant *devyāḥ stanau* adopted. It is difficult to answer to answer these questions satisfactorily, since that would involve, among other things, also a close examination of the manuscript evidence and the commentarial tradition, which have not done. Some conjectures, however, are possible. Firstly, because most of the well-known commentators do not note this variant. it is not likely to have been very popular. Further, since only Bhāskara Rāya notes it, who flourished in the 18th century, it was probably introduced late. Lastly, since both the printed editions which adopt this variant in their texts hail from Bengal, there is a strong possibility that it was in that region that this variant was

introduced or was generally accepted.

We are not interested here in tracing the history of this development. That is an independent and complicated research in itself. It is worth nothing, however, that this aspect is very prominent indeed in the modern Devī cult in Bengal, and it must have been so far a considerable period of time, because it has left its deep imprint on Bengālī social customs and usages. It has been a common practice in traditional Bengālī homes to endearingly address even unmarried daughters and daughters-in-law as mother, and this honour is accorded to even very young children. It is possible that the development of the mother aspect of the Goddess of *Devī-Māhātmya* also coincided with the extension of her cult in the eastern parts of the country, including Bengal. In any case, it must have been particularly popular there. It is not without significance, therefore, that the variant *devyāḥ stanau* is found to be especially popular in the Bengālī manuscripts of the *Mārkaṇḍeya Purāṇa.*

A concluding observation may also be made, which, though not directly connected to our problem, appears to us to be significant. We feel that barring exceptional instances when variants are introduced because of a copyist's error or lack of understanding of an unfamiliar name or expression, they are generally very meaningful expressions and carry their own specific and valid point of view. They may be chronologically earlier or later, but none need be proved right or wrong and none rejected, because each represents a special tradition or a special facet of the same tradition.

DEVĪPĪṬHA.

The dead body of Satīdevī crumbled into small pieces and fell in different places in Bhārata. Each place where a piece of the dead body fell, is known by the name Devīpīṭha. There is a reason why the dead body crumbled into pieces.

Dakṣa performed a sacrifice to which Śiva was not invited and Satīdevī came to the sacrifice, and committed suicide by jumping into the fire. Śiva who became furious, killed Daksa and carrying the dead body of his wife on his shoulder , walked the length and breadth of Bhārata like a mad man. It seemed that he was not going to recover from his main, and the Devas (gods) were worried at this. To rescue Śiva from this mental disposition, Mahāviṣṇu, unseen by others, followed Śiva with a bow and arrow. Whenever, it was convenient Mahāviṣṇu sent an arrow at the body of Satīdevī, on the shoulder of Śiva. By the hitting of the arrows the body was crumbled into pieces and fell here and there. Thus, within a few days the body of Satīdevī came to an end Śiva walked to Kailāsa. The pieces of the dead body fell in 108 places, and thus 108 Devīpīṭhas came into existence. The names of the places and the name by which the Devī is known in such places are given below :

	Devīpīṭha	*Name of Devī*
1.	Vārānasī	Viśālākṣī
2.	Naimisāraṇya	Liṅgadhāriṇī
3.	Prayāga	Kumudā
4.	Gandhamādana	Kāmukī
5.	Daksiṇa Kailāsa (Mānasa)	Kumudā
6.	Uttara Kailāsa (Mānasa)	Kumudā

7. Gomanta	Gautamī
8. Mandara	Kāmacāriṇī
9. Caitraratha	Madotkaṭā
10. Hastināpura	Jayantī
11. Kānyakubja	Gaurī
12. Malayācala	Rambhā
13. Ekāmrapīṭha	Kīrtimatī
14. Viśva	Viśveśvarī
15. Puskara	Puruhūtā
16. Kedārapīṭha	Sanmārgadāyinī
17. Himavatpṛsṭha	Mandā
18. Gokarṇa	Bhadrakarṇikā
19. Sthāṇvīśvara	Bhavānī
20. Villvaka	Villvapatrikā
21. Śrī Śaila	Mādhavī
22. Bhadreśvara	Bhadrā
23. Varāhaśaila	Jayā
24. Kamalālaya	Kamalā
25. Rudrakoṭi	Rudrāṇī
26. Kālañjara	Kālī
27. Śālagrāma	Mahādevī
28. Śivaliṅga	Jalapriyā
29. Mahāliṅga	Kapilā
30. Mākoṭa	Mukuṭeśvarī
31. Māyāpurī	Kumārī
32. Santāna	Lalitāmbikā
33. Gaya	Maṅgala
34. Purusottama	Vimalā
35. Sahasrāksa	Utpalaksi
36. Hiraṇyāksa	Mahotpalā
37. Vipāśa	Amoghāksī
38. Puṇḍravardhana	Pāṭalā
39. Supāśva	Nārāyaṇī
40. Trikūṭa	Rudrasundarī
41. Vipula	Vipulā
42. Malayācala	Kalyāṇī
43. Sahyādri	Ekavīrā
44. Hariścandra	Candrikā
45. Rāmatīrtha	Ramaṇā
46. Yamunātīrtha	Mṛgāvatī
47. Vikoṭa tīrtha	Koṭi
48. Mādhavavana	Sugandhā

49. Godāvarītīrtha	Trisandhi
50. Gaṅgādvāra	Ratipriyā
51. Śivakuṇḍa	Śubhānandā
52. Devikātaṭa	Nandinī
53. Dvāravatī	Rukmiṇī
54. Vṛndāvana	Rādhā
55. Madhurā	Devakī
56. Pātāla	Parameśvarī
57. Citrakūṭa	Sītā
58. Vindhya	Vindhyādhivāsinī
59. Karavīra	Mahālaksmī
60. Vināyaka	Umādevī
61. Vaidyanāthatīrtha	Ārogyā
62. Mahākāla	Maheśwarī
63. Uṣṇatīrtha	Abhayā
64. Vindhyaparvata	Nitambā
65. Māṇḍavya	Māṇḍavī
66. Maheśvarīpura	Svāhā
67. Chagalāṇḍa	Pracaṇḍā
68. Amarakaṇṭaka	Caṇḍikā
69. Someśvara	Varārohā
70. Prabhāsa	Puskarāvatī
71. Sarasvatī	Devamātā
72. Mahālaya	Mahābhāgā
73. Payosṇī	Piṅgaleśvarī
74. Kṛtaśauca	Siṁhikā
75. Kārttika	Atiśāṅkarī
76. Varttaka	Utpalā
77. Śonasaṅgama	Subhadrā
78. Siddhavana	Mātā (Laksmī)
79. Bharatāśrama	Anaṅga
80. Jalandhara	Viśvamukhī
81. Kiskindhaparvata	Tārā
82. Devadāruvana	Puṣṭi
83. Kāśmiramaṇḍala	Medhā
84. Himādri	Bhīmā
85. Kapālamocana	Śuddhi
86. Kāyāvarohaṇa	Mātā
87. Śaṅkhoddhāra	Dharā
88. Piṇḍāraka	Dhṛti
89. Candrabhāga	Kalā
90. Acchoda	Śivadhāriṇī

91.	Veṇa	Amṛtā
92.	Badaryāśrama	Urvaśī
93.	Uttarakuru	Ausadhi
94.	Kuśadvīpa	Kuśobhā
95.	Hemakūṭa	Manmathā
96.	Kumuda	Satyavādinī
97.	Aśvattha	Vandanīyā
98.	Vaiśravaṇālaya	Nidhi
99.	Vedapatana	Gāyatrī
100.	Śivasannidhi	Pārvatī
101.	Devaloka	Indrāṇī
102.	Brahmaloka	Saraswatī
103.	Sūryabimba	Prabhā
104.	Mātṛloka	Vaiṣṇavī
105.	Satītirtha	Arundhatī
106.	Rāmatīrtha	Tilottamā
107.	Citta	Brahmakalā
108.	Jīvaśarīrā	Śakti

THE DEVĪ-PURĀṆA

Among the extant Purāṇic works professing Śāktism, it is the *Devī-Purāṇa* which is decidely the most ancient as well as valuable and interesting from various points of view. Although this work came to attain an all-India character many centuries ago, being recognised as an authority in religious and social matters by many of the early Smṛti-writers of different parts of India, and the conception of Devī, as found in this work, is in many respects different from that now prevalent in Bengal, there is little scope for doubt that it had its origin in this province. Besides the mention of the names of countries, rivers, holy places etc., mostly beloging to Northern India and showing the relation of this Purāṇa with that part of the country, there are other evidences which point to Bengal as the place of its origin. These evidences may be stated as follows:

(1) Most of the extant manuscripts of the *Devī-p.* are found in Bengal and are written in Bengali script, and those which are now available at or near about Benares, might have been copied from their original taken there from Bengal. In other parts of India, Mss of this Purāṇa are very rare.

(2) Of the numerous list of Upapurāṇas contained in different works it is only those given in the *Ekāmra-purāṇa* (a work of Orissa) and Raghunandana's *Malamāsa-tattva* (of Bengal) which include the name of the *Devī-p.*

(3) The *Devī-p.* names, in some cases more than once, Kāmarūpa, Kāmākhyā, and the different parts of Bengal, viz., Vaṅga, Rāḍha, Varendra, Samataṭa, and Vardhamāna, and thus shows its familiarity with and partiality for this part of Eastern India.

(4) Among the few chief holy places sacred to Devī this Purāṇa recognises and names Ujjayinī (a Śākta holy place in the district of Vardhamāna in West Bengal) and its

presiding deity Ujjanī (popular known as Ujānī), which being of local importance, are found mentioned boly in the works of Bengal.

(5) The *Devī-p.* mentions 'śatru-bali' in Durgā-pūjā in the following verse:

Curiously enough, this custom survives in Bengal even to the present day.

'Śatru-bali' as a malevolent rite is very ancient. In early days it was performed after pacificatory rites (śāntī) by a King's priest with the use of *abhicāra-mantras* for the good of his royal patron. Varāhamihira mentions it in the following verse of his *Bṛhat-saṃhitā* (44.21).

"After performing the propitiatory rite for the growth (and prosperity) of the kingdom the (learned) Brahmin (priest) should, by citing Abhicāra-mantras again, thoroughly pierce with a lance at its chest (the effigy of) an enemy made of clay."

But the association of 'śatru-bali' with Durgā-pūjā is of comparatively late date. So far as we have been able to find, it is our *Devī-p.* which is the earliest extant work to mention this rite in connection with Durgā-Pūjā. The other comparatively early Purāṇic works to prescribe it are the present *Agni* and *Garuḍa-purāṇa*, the *Mahābhāgavata* and the *Kālikā-p.* Of these, the *Agni-p.* (185.13-14) says in connection with the worship of sixteen-or eighteen-handed Durgā annually on the Mahānavamī Tithi:

"In her (i.e. Devī's) presence the king should take his bath, destroy (the figure of) an enemy made of powdered rice, and give, (it) to Skanda and Visākha ... ...". In much the same words (especially as those of *Devī-p.*22.16) the *Garuḍa-p.* also says in the same connection:

It is to be noted that these two verses of the *Agni* and the *Garuḍa-p* (and more particularly that of the latter) agree very much with *Devī*-p.22.16 quoted above, and have even the incorrect Saṃdhi in (for तस्यागतः अगतः') like the *Devī-P.* Moreover, Chap. 134 of *Garuḍa-p.*ī, which also deals with Durgā-pūjā on the Mahānavamī Tithi, has one line (6b) tallying completely with *Devī-p.* 22, 10a and two more (6a and 7a) agreeing remarkable with *Devī-p.* 22, 9a and 10b respectively. So, there is litlle doubt about the fact that both the *Agni* and the *Garuḍa-p.* modelled their verson on 'satru-bali' on that of the *Devī-p.*

Now, the *Agni-p.* was compiled either in the eastern part of Orissa or in the western part of West Bengal (and most probably in the latter), and the *Garuḍa-p.* originated in Mithilā, but most likely in that part of Bengal which was adjacent to Mithilā.

Of the *Mahābhāgavata* and the *Kālikā-p.* the former, which mentions the rite of 'śatru-bali' in the verse:

was written in Bengal (most probably in its eastern part) sometime during the tenth or eleventh century A.D., and the latter, which gives a description of the rite in Chap.71, verses 177 ff., was compiled in the tenth or the first half of the eleventh century A.D.either in Kāmarūpa or in that part of Bengal which was very near to it.

Again, the earliest Smṛti work to mention the said rite of 'śatru-bali' in Durgā-pūjā is Laksmīdhara's *Kṛtya-kalpataru* but its only authority is the *Devī-p.*, from which it quotes, in its Rājadharma-Kāṇḍa, pp. 192-195, verses 3-24 of chap. 22 (including the verse on 'śatru-bali'). In his *Durgotsava paddhati* Udayasimha Rūpanārāyaṇa also quotes many verses from the *Devī-p.* and says:

Although Udayasiṃha Rūpanārāyaṇa does not quote *Devī-p.* 22.16 (on 'śatru-bali'), his wordings show definitely that his authority for that rite was the *Devī-p.* In his *Vidhāna-pārijāta* (II, p. 651) Ananta-bhatta also quotes the said verse of the *Devī-p.* (and no other authority) in connection with 'Durgā-pūjā.

In Eastern India it is the *Saṃvatsara-pradīpa* which is the earliest Smṛti work to include this rite in the annual worship of Durgā. It was written in the twelfth century A.D. by Halāyudha, a high state-officer incharge of religious under king Laksmaṇasena of Bengal; and its relevant lines (given without quoting authority) run as follows:

There is also another Smṛti work of Bengal, *viz.*, the *Durgāpūjā paddhati* of Vidyābhūsaṇa Bhaṭṭācārya, in which there in mention of 'śatru-bali'. Of the Smṛti-writers of Mithilā it is Caṇdeśvara and Vidyāpati who mention 'śatru-bali' in their *Kṛtya-ratnākara* (pp. 353, 360) and *Durgā-bhakti-taraṅgṇī* (p.p. 35, 197) respectively, the authority cited by them on this being the *Devī-p.* only. The influence of the Bengal Nibandhas on the sections of Durgā-pūjā in Caṇḍeśvara's *Kṛtya-ratnākara* and Vidyāpati's *Durgā-bhakti-taraṅgiṅī* is obvious. It is specially remarkable that in all cases the non-Bengal Nibandhas use the *Devī-p.* as their only authority on 'śatru-bali', that all the Purāṇas, except the *Devī*, which mention this rite, connecting it with Durgā-pūjā, belong either to Bengal or to places very near to it, and that this rite is found to be followed in some form or other in Bengal even at the present day. From all this it appears that both the rite of 'śatru-bali' in Durga-pūjā and the *Devī-p.* recording it originated in Eastern India and very likely in Bengal.

From the evidences adduced above it is clear that the *Devī-p* was an East Indian work originating in Bengal. The use of the simile of ships in more place than one in this Purāṇa tends to show that it was written somewhere about Tamluk, where, as we have already seen from the *Daśa-kumāra-carita,* there was a famous temple of Vindhyavāsinī and whence ships were sent to distant countries outside India.

DHANURVEDA

A scientific treatise on the art of warfare in ancient Bhārata. Because of the undue importance of the science the treatise is deemed and respected as a Veda. There have been innumerable books on the subject to teach Dhanurveda to the Kṣatriya youths. In the book 'Prasthānabheda' by Madhusūdana Sarasvatī he states that Dhanurveda is a branch of Yajurveda. A Sanskrit book called Dhanurvedasaṁhitā is now available. Some scholars are of opinion that no much antiquity can be attributed to this work. Many books relating to Dhanurveda have been lost to us. What details are there in Agni Purāṇa are given below:

This is known as Catuspāda (four-footed) also because of the fact that the four main constituents of an army are the chariots, elephants, horses and men. Dhanurveda has been divided into five parts (1) Yantramukta, (2) Pāṇimukta, (3) Muktasandhārita, (4) Amukta and (5) Bāhuyuddha. There is another division according to Astra and Śastra. There is yet another division of the science into two by some scholars from a different viewpoint calling them Māyā and Ṛju.

Yantramukta (Yantra = machine). This means a warfare where machines are used. Ksepiṇī (sling) bow and arrow and other such machines are included in this.

Pāṇimukta. (Pāṇi = hand). This is where the hand is used mainly. Stone, mace etc. are used in this.

Muktasandhārita. This includes the use of weapons like a spear.

Amukta. The use of a weapon like a sword which never leaves your hand.

Bāhuyuddha. (Bāhu = head). The fight with only bare bands without the use of a weapon. One who wishes to fight should make ready his own weapons. He should be one who will never get tired even after exertion. A war with bows and arrows is considered the best and most manly, that with a spear ranks next, a fight with a sword is bad and a fight with hands, the most mean.

Only a Brahmin is entitled to be a preceptor in Dhanurveda. The Kṣatriya and Vaiśya should learn from him. The Śūdra can fight of his own in danger. He is not allowed to learn military science from a preceptor. Those mixed-born are to help the king during a war.

There are nine different ways of standing when you give a fight, classified according to the different positions of one's foot, heel and knee.

Samapāda. When you stand with your Aṅgusṭha, Nariyāṇi (Gulpha), Pāṇi and Pāda closely joined together, it is termed Samapāda.

Vaiśākha. Keep your legs twenty-seven inches apart and without bending your knees stand erect throwing your weight on the fingers of the got. This stand is called Vaiśākha.

Maṇḍala. Keep your knees thirty-six inches apart and stand in the shape of a haṁsapaṅkti and this position is called Maṇḍala.

Ālīḍha. Bend your right knee and thigh in the shape of a plough and without any movement to that posture draw your left leg forty-five inches part. This stand is called Ālīḍha.

Pratyālīḍha. If you bend your left knee and thigh and stand like above it is called Pratyālīḍha.

Jāta. Place your right foot straight and place the left one perpendicular to the right one with the heels and the ankles of the feet five figures apart. The whole length of the posture should not exceed twelve fingers. This stand is called Jāta.

Daṇḍayāta. Keep the right knee bent and the left leg straight or vice versa. This posture is called Daṇḍāyata.

Vikaṭa. If for the above posture the distance between the two legs is two palm-length it is Vikaṭa.

Svapuṭa. Keep the knees viguṇas and the feet Uttāyanas for the posture of Svapuṭa.

Śvastika. Keep your legs sixteen fingers apart and araise your feet a little keeping the level of both the feet equal. This is Svastika.

Before a man is to make use of a bow and arrow he should first take the posture of Svastika and bow down. He should take the bow by the left hand, take the arrow by the right hand. He then should adopt a posture of either Vaiśākha or Jāta and taking the bow should sink into the earth one end of the bow and draw the bow-string up to the other end and see whether there is sufficient length for the string. He should take an arrow from his sheath and thrust the arrowhead into the ground near the bow. He should place his elbow on the top of the arrow his forearm bent and fist clenched. If the clenched fit touches the top of the bow that bow and arrow is superior to any other. He should tie the bow-string in a way that the distance

between the tied bow-string and the bow is twelve fingers. He should place the bow in front of his navel and the arrows in quiver on his hip. Taking an arrow he should raise the blow and fix the arrow at a point on the bow-tring between his eye and ear. He should take the arrow by his left fist and fix it so that the fist touches the left nipple. The bow should not change position horizontally vertically, laterally, face downwards or upwards. Then taking an arrow from the sheath by the thumb and forefinger fix it on the bow-string and stretch in well before sending the shot. The clue to correct aim is this. Anything that one can see with one's eyes but can be covered by his fist is within the arrow shot. When one arrow is sent another should be taken immediately from the sheath and sent in quick succession. This is called Upaccheda.

There are thirty two different ways of putting into use a sword or a 'carma' (shield). Bhrānta, Udbhrānta, Āviddha, Āpluta, Vipluta, Sṛta, Saṁpāta, Samudīrṇa, Śvetapāta, Ākula, Savyoddhūta, Savyādhūta, Daksiṇoddhūta, Dakṣiṇavadhūta, Anālaksita, Visphoṭa, Karala, Indramahāsakha, Vikarāla, Nipāta, Vibhīṣaṇa, Bhayānak, Samagrapāda, Arddhapāda, Tṛtīyāṁśapāda, Pāda, Ardhavārija, Vārija, Pratyālīḍha, Ālīḍha, Varāha and Lalita.

There are eleven different ways of using a rope in a war. Parāvṛtta, Aparāvṛtta, Gṛhīta, Laghugṛhīta, Ūrdhvaksipta, Adhaḥksipta, Sandhārita, Śyenapāta, Gajapāta and Grāhagrāhya. Adepts in this art have stated that there are five acts in the rope-operation. They are : Ṛju, Āyata, Viśāla, Tiryak and Bhrāmita.

(1) Deeds with a wheel are : Chedana, Bhedana, Pātana, Bhramaṇa, Śayana and Vikartana.

(2) *Śula (spear).* Deeds with this are : Āsphoṭana, Ksolana, Bhedana, Trāsana, Ānodolana and Āghāta.

(3) *Tomara (iron club).* Deeds with this are : Dṛsṭighāta Pārśvāghāta, Ṛjupakṣa and Isṭaprāpta.

(4) *Gada (Mace).* Deeds with this are: Gomūtra, Āhata, Prabhūta, Kamalāsana, Tata, Ūrdhvagātra, Vāmanamita, Daksiṇamita, Āvṛtta, Parāvṛtta, Pādoddhūta, and Avapluta Haṁsamarda.

(5) *Paraśu (axe).* Deeds with this are : Karāla, Avaghāta, Daṁśa, Upapluta, Ksiptahasta, Sthita and Śūnya.

(6) *Muḍgara (hammer).* Deeds with this are : Tāḍana. Chedana, Cūrṇana, Plavana and Ghātana.

(7) *Bhindipāla.* Deeds with this are : Saṁśrānta, Viśrānta, Govisarga and Sudurdhara. Deeds with the Laguda are the same as these.

(8) *Vajra.* Deeds with this are: Antya, Madhya, Pārābvṛtta, and Nideśānta. The deeds with Paṭṭiśa are the same as there.

(9) *Kṛpāṇa (Churikā—small dagger).* Deeds with these are : Haraṇa, Chedana, Ghātana, Bhedana, Mṛṁksaṇa, Pātana and Sphoṭana.

(10) *Ksepiṇī (Kaviṇa—Sling).* Deeds are Trāsana, Rakṣaṇa, Ghātana, Baloddharaṇa and Āyata.

The feats of one who fights a bludgeon or cudgel are the following:

Santyāga, Avadaṁśa, Varāhoddhūtka, Hastāvahasta, Ālīna, Ekahasta, Avahasta, Dvihasta, Bāhupāśa, Kaṭirecitaka, Utgata, Uroghāta, Lalāṭaghāta, Bhujavidhamana, Karoddhūta, Vimāna, Pādāhati, Vipādika Gātrasaṁśleṣaṇa, Sānta, Gātraviparyaya, Ūrdhaprahāra, Ghāta, Gomūtra,

Savya, Bhakṣiṇa, Pāraka, Tāraka, Daṇḍa, Ākula, Kabarībandha, Tiryagbandha, Apāmārga, Bhīmaverga, Sudarśana, Simhākrānta, Gajākrānta and Garbhākrānta. (Agni Purāṇa, Chapters 249-252).

DHANVANTARI I.

A deva who was a preceptor in Āyurveda.

The devas and asuras together churned the milky ocean, Ksīrābdhi, to salvage Amṛta (Nectar) from it. After thousand years there arose from the ocean a deva with a Kamaṇḍalu (water-pot of ascetics) in one hand and a daṇḍa in the other. That deva was Dhanvantari.

The birth of Dhanvantari from the ocean of Milk is described in Chapter 29 of Harivaṁśa thus:

> Prosperous-looking Dhanvantari rising above the water level of Ksīrābdhi stood worshipping Mahāviṣṇu. Viṣṇu gave him the name of Abja. Dhanvantari is thus known by the name of Abja also. Dhanvantari bowing to Viṣṇu said "Prabho, I am your son. Allot to me yajñabhāga".

Viṣṇu replied thus : "Portions of yajña have already been allotted. Because you were born after the devas you cannot be considered as one among them. You will be born again the world for a second time and then you will be a celebrity. In your second life even from while in the womb you will have knowledge of Aṇimā and Garimā. Therefore, you will be born as a deva incarnate. You will write in eight divisions a book on Āyurveda; your second life will be in Dvāpara Yuga." After having said so much Viṣṇu disappeared.

Suhotra, King of Kāśi, in the second Dvāpara Yuga had two sons, Śala and Gṛtsamada. Śunaka was the son of Gṛtsamada, Śala got a son, Ārstiseṇa. Kāśa was born to Ārṣtiseṇa. To Kāśa was born Dīrghatapas (Dhanvā). For a long time Dhanvā did not any children and so he went and did penance to propitiate Abjadeva. Abjadeva (Dhanvantari) was pleased and was born as a son to Dhanvā. Dhanvā named the boy as Dhanvantari and the latter taught his disciples Āyurveda, by parts, eight in number. From Dhanvantari in order were born Ketumān—Bhīmaratha—Divodāsa. (Chapter 29, Harivaṁśa).

There is a story in the Purāṇas that when Taksaka went and bit Parīksit to kill him, a Visahāri (one who cures those infected with snake venom) rushed to save the king but was bribed and sent back by Takṣaka. There are indications in the Purāṇas to show that the Visahāri under reference was Dhanvantari though it is stated that Kaśyapa was the person involved.

In the Kṛsṇajanma Khaṇḍa of Brahmavaivarta Purāṇa there is a story connecting Dhanvantari with Manasādevī, a serpent goddess.

Once Dhanvantari with his disciples was going to Kailāsa. On the way Taksaka made a venom-spitting hiss. At one once of the disciples of Dhanvantari boldly went and plucked the diamond on the head of Takṣaka and threw it to the ground. Hearing this Vāsuki, King of serpents, sent to Dhanvantari thousands of serpents under the leadership of Droṇa, Puṇḍarīka and Dhananjaya. The poisonous breath of all these serpents joined together made the disciples of Dhanvantari swoon. Immediately Dhanvantari by a medicine made from vanaspati made all his disciples recover and then sent all the serpents to a swoon. When Vāsuki heard this he sent the serpent-maid, Manasādevī, a disciple of Śiva, to face Dhanvantari. Mansādevī and

Gaḍūra were both disciples of Śiva. But Dhanvantari was a follower of Gaḍūra. Manasādevī made all the disciples of Dhanvantari swoon but the latter because of his great proficiency is Visavidyā soon brought back his disciples to normal. When Manasādevī found that it was impossible to defeat Dhanvantari or his disciples by using poison Mansādevī took the triśula given to her by Śiva and aimed it at Dhanvantari. Seeing this Śiva and Brahmā appeared before them and pacifying them sent them all their way.

DHARMA

A deva who is the abode of all luxries in life.

This deva broke the right nipple of Brahmā and came out in the form of a human being. Three sons were born to him : Śama, Kāma and Harsa, Kāma married Rati, Śama, Prāpti and Harsa, Nandā.

The Bhāgavata states that Dharma married the thirteen daughters of Daksaprajāpati named Śraddhā, Maitrī, Śānti, Pusṭi, Tusṭi, Kriyā, Unnati, Buddhi, Medhā, Titiksā, Hṛī and Mūrti. Besides them he married ten other girls named Bhānu, Lambā, Kukubh, Jāmi, Viśvā, Sādhyā, Marutvatī, Vasu, Muhūrtā and Saṅkalpā and also a woman named Sunṛtā. According to Mahābhārata Dharma married the following daughters of Daksa : Kīrti, Lakṣmī, Dhṛti, Medhā, Pusṭi, Śraddhā, Kriyā, Buddhi and Lajjā.

From each of his wives there originated a family. The son born to each is given below Śraddhā—Śubha; Maitrī—Prasāda; Dayā—Abhaya; Śānti-Sukha; Tusti—Moda; Unnati—Darpa; Buddhi—Artha; Medhā—Sukṛti; Titiksā—Śama; Hrī—Praśraya. Mūrti gave birth to the devas, Satyavrata and Satyasena. Satyasena became famous by slaying many cruel and evil-natured Yaksas, demons and spirits. Lambā gave birth to Ṛsabha and Vidyotana. Ṛsabha got a son, Indrasena. Vidyotana became the father of stanayitnu. Kulkubh delivered Saṅkaṭa and Durgadeva. Jāmi got a son Svarga and of him was born Nandī. Viśvā gave birth to Viśvadevas and Sādhyā to Sādhyas. These Sādhyas are different from those born of Brahmā. Sādhyas became the father of Arthasiddhi. Marutvatī gave birth to Marutvat and Jayanta. Vasu gave birth to eight sons and they were known as Asṭavasus. Droṇa, the first of the Asṭavasus, married Abimati. Abhimati is known as Dharā also. It was Droṇa and Dharā who were born as Nandagopa and Yaśodā later. Prāṇa, second of the Asṭavasus, married Ūrjasvatī, daughter of Priyavarata. (Navama Skandha, Bhāgavata).

Four sons of Dharma, Hari, Kṛṣṇa, Nara and Nārāyaṇa became prominent. Hari and Kṛṣṇa were great *yogis* while *Nara* and *Nārāyaṇa* were great ascetics.

Dharmadeva got a daughter named Dharmavratā of his wife Dharmavatī. Dharmavaratā was an ascetic and she was married to Marīcī, son of Brahmā. One day Marīci came back from the forest after getting darbha and flowers extremely tired and so after food lay down to rest. His wife sitting by his side massaged his legs. The sage fell asleep. Then Brahmā came there and Dharmavratā attended on him and worshipped him. Marīci, when he woke up, finding Dharmavratā attending on another man cursed her and made her into stone. Dharmavratā pleaded not guilty and standing inside a fire-pit did penance for ten thousand years. Brahmā and other devas appeared before her and consoled her by assuring that though she would be a stone devas would take their above in it and she would be worshipped by all.

From that day onwards that stone known as Devaśilā and even now it is believed that Brahmā and other devas live therein. (Chapter 114, Agni Purāṇa).

There is a misunderstanding found even in some Purāṇas that Kāla, the chief of Kālapurī, and Dharma are one and the same person. But if the stories around each are examined it is easy to deduce that they are two different devas. The father and mother of Dharmadeva in Brahmā. The father of Kāla is Sūrya and mother Saṁjñā, daughter of Viśvakarmā. This itself is a sufficient evidence to show that the two are different persons. Further, Kāla or Yama is the sixth descendant of Viṣṇu.

But scholars are misled to think that the two are identical. There is a reason for it.

Dharmarājaḥ Pitṛpatiḥ
Samavarttī Paretarāṭ /
Kṛtānto Yamunābhratā
Śamano Yamarāḍ Yamaḥ //
Kālo Daṇḍadharaḥ Srāddha -
Devo Vaivasvatontakaḥ. /(Amara).

The above are the synonyms of Kāla. Vyāsa has used as synonyms for Dharmadeva in the Mahābhārata the words Dharmarāja, Vṛṣa and Yama. Now among the synonyms for the two there are two words in common—Dharmarāja and Yama. This has led to this misunderstanding. Because Kāla weighs the evil and good in man he got the name Dharmarāja. Dharmadeva got that nature because he is the incarnation of Dharma. The real name of Kāla is Yama. Dharmadeva got the name Yama because he possesses 'Yama' (control of the self for moral conduct). Kāla has no sons; Vidura and Yudhiṣṭhira are the sons of Dharmadeva.

DHARMADATTA I

A King of Kosala. He had a wife named Nāgaśrī. By her chastity she become a celebrity and got the name of Arundhatī of the earth. They got a daughter named Tārādattā. Once when Dharmadatta and Nāgaśrī were engaged in conversation both remembered their lives in their previous births. It was allowed to speak about previous births in open. But Nāgaśrī could not control herself and prepared to accept the worst. Nāgaśrī told her husband thus : "I am just reminded of my life in my previous birth. I will tell you my story. I was the servant maid of a Brahmin named Mādhava in this same place. I had a husband named Devadāsa then. My husband was the son of a merchant. We made a small house of our own and lived there peacefully. Each of us would bring food from where we worked and everyday we used set apart a portion of what we got for guests and the pitṛs. We were satisfied with what was left after that. If we got more than one set of clothes we would give it to the poor. Then there came a famine in the country. Our earning also was reduced daily. We lived in hunger. One day a hungry and tired sannyāsī came to our place and we gave him the whole of our food. My husband died that day and I gave away my life jumping into the funeral pyre of my husband. Then I was born in the family of a King and became your wife."

Dharmadatta also got back the memory of his previous birth. He said he was the Devadāsa of Nāgaśrī's previous life.

The moment they finished talking about their previous births both fell down dead.

Orphaned Tārādattā then lived under the care of her mother's younger sister. After sometime a Maharsi came to their house and by his blessing Tārādattā got a husband named Kaliṅgasena. Kaliṅgasena was a brave and daring Prince. Very soon they got a daughter and she was named Kaliṅgasena. (Kathāsaritsāgara, Madanamañjukā laṁbaka, Taraṅga 2).

DHARMAPUTRA

The eldest of the Pāṇḍavas, the others being Bhīmasena, Arjuna, Nakula and Sahadeva.

Brother of Dhṛtarāṣṭra, had two wives, Kuntī and Mādrī. There was a curse for Pāṇḍu that he would die the moment he touched his wife. Kuntī, the first wife of Pāṇḍu, had obtained from Durvāsas five mantras. The mantras were very potent. If she called upon any god reciting the mantra that God would manifest himself to her and bless her with a son. When Kuntī found that Gāndhārī was pregnant and was about to deliver she became anxious and meditating one Dharmadeva recited on of the mantras given by Durvāsas and got a child from him. The boy was born at mid-day on the eighth Jyeṣṭha day of the year on Pañcamī and at the auspicious hour, Abhijit. At the time of his birth there was a celestial voice which said "This boy will become a very righteous and bold King, best among the virtuous. He will be known as Yudhiṣṭhira". Obeying the dictate of the mysterious voice he was named Yudhiṣṭhira.

When he had five sons Pāṇḍu went to the forest of Śataśṛṅga together with his family to spend the spring time there. The sages residing in that forest conducted the christening ceremony of Dharmaputra. Kaśyapa, priest of Vāsudeva, performed the Upanayana ceremony (thread-wearing) of Dharmaputra. Rājarsi Śuka imparted instructions to Dharmaputra on spear-warfare. Pāṇḍu died during their stay there. Mādrī abandoned her life by jumping into her husband's funeral pyre. Before doing so she called Dharmaputra to her side and joining her hands together said "Son, you are now the father to you brothers." When Pāṇḍu and Mādrī were dead the sages of the forest took Kuntī and the children to Hastināpura and entrusted them to the care of Bhīsma detailing to him all that had happened in the forest.

Dharmaputra and his brothers spent their boyhood in Hastināpura alongwith Duryodhana and his brothers. Bhīmasena became a great foe of Duryodhana and his brothers and Duryodhana always nurtured a desire to kill Bhīmasena. Once Duryodhana invited Dharmaputra and his brothers to have aquatic games in the Gaṅgā. Accepting the invitation Dharmaputra participated in the games alongwith his brothers. One night Duryodhana caught hold of Bhīma alone and tied him ropes and threw him into the river. When in the morning Dharmaputra found his brother missing he ran to his mother to inform her of loss. Kuntī asked him to start a search and while he was on it Bhīmasena appeared before him and told him how he was thrown into the river by Duryodhana and how the went to Nāgaloka and was brought to earth with great acquisitions from the Dharmaputra advised them not to make the incident public. They received training in warfare in Hastināpura under Droṇācārya. Dharmaputra got great proficiency in chariot-fighting. As Gurudaksiṇā (fee for the preceptor) Dharmaputra agreed to bring Drupada bound before the preceptor. But Arjuna stopped him and himself undertook the task.

Dhṛtarāṣṭra, crowned Dharmaputra as the heir-apparent when the latter had successfully completed his course of study in warfare. By his good conduct, righteousness and administrative

efficiency Dharmaputra excelled his father and became very popular among his subjects. Jealous of this Duryodhana decided to destroy the Pāṇḍvas somehow. With the permission of his father, Duryodhana constructed a palace at Vāraṇāvata for the Pāṇḍavas to reside there. That place was built of Lākṣā. The entire population resented this act of Duryodhana and rebuked him. They tried to follow Dharmaputra to Vāraṇāvata and stay there. But by tactful words he made them abandon that idea. Still many Brahmins followed Dharmaputra. After some days Duryodhana set fire to the place. But the Pāṇḍavas escaped through a tunnel from the house which had been constructed without the knowledge of Duryodhana just at the time of construction of the building. Escaping from there the Pāṇḍavas reached the forests and travelling farther came to the shore of the Gaṅgā.

(1) When the palace was burnt to ashes it was presumed that they were dead and by the instructions of Dhṛtarāṣṭra the funeral rites of the Pāṇḍavas were conducted at Hastināpura. But Vidura informed Bhīsma that the Pāṇḍavas were alive.

(2) Dharmaputra gave permission to Bhīma to marry Hidiṁbā while they were in the forest.

(3) Dharmaputra counselled Arjuna to release Citraratha Yaksa who was defeated by Arjuna in a battle.

(4) After the *swayaṁvara* of Pāñcālī, Dharmaputra narrated to Drupada the story of their escape from the palace.

(5) After svayaṁvara of Pāñcālī the Pāṇḍavas returned to their country and Dharmaputra was crowned king of half of the country. He started his rule at Khāṇḍavaprastha, his capital.

(6) Nārada went to Khāṇḍavaprastha and advised them, how to avoid unpleasantness accuring from their having one wife in common. His advice was that Pāñcālī should spend one year with each of the five in turn.

(7) When Abhimanyu was born to Arjuna, Dharmaputra gave ten thousand cows to Brahmins as gifts.

(8) Yudhisṭhira got a son Prativindhya of Pāṇcāli.

(9) Yudhisṭhira got a son Yaudheya of Devikā, daughter of King Śibi.

(10) When Śrī Kṛṣṇa went to Dwārakā from Indraprstha Dharmapurtra drove the chariot in the place of Dāruka, charioteer of Kṛṣṇa.

(11) Mayāsura constructed a beautiful palace in Indraprastha and gave it to Dharmaputra.

(12) Yudhisṭhira decided to perform a Rajasūya at Indraprastha. Even before the Rājasūya Śrī Kṛṣṇa, Arjuna and Bhīmasena together killed Jarāsandha. After that Yudhisṭhira sent Arjuna to the northern side and the other brother to the southern side for Digvijay (conquest of countries). When he established his autocracy he performed the Rājasūya.

(13) Yudhisṭhira used to give free sumptuous food to thousands of Brahmins in golden pots daily.

(14) Envious Duryodhana sent Vidura to bring Dharmaputra to Hastināpura and defeated him foully in a game of dice. Though Dharmaputra lost everything Dhṛtarāṣṭra gave him back everything.

(15) Before Dharamputra went back to his place, with the permission of Dhṛtarāṣṭra,

Duryodhana called him back again for another game of dice. Despite protests from all sides Dharmaputra went again for a game of dice with Duryodhana and lost again all he possessed. Then he left the country with his brother and wife to spend twelve years in exile in the forests and another year incognito.

(16) Sūrya gave the Aksaypātra (a pot which is never emptied) to the Pāṇḍavas.

(17) At first the Pāṇḍavas stayed in Dvitavana and later on the advice of Vyāsa they went to Kāmyakavana.

(18) He advised Bhīmasena to remain quiet for thirteen years.

(19) Bṛhadaśva, the sage, narrated the story of Nala to Dharmaputra while they were in the forest.

(20) The sage Lomaśa imparted instructions on philosophy to Dharmaputra while they were in the forest.

(21) Yudhisṭhira met and conversed with Paraśurāma at the mountain Mahendra.

(22) The Pāṇḍavas then travelled in North India. On their way to the mountain of Gandhamādana Pāñcālī fainted and Yudhisṭhira wept bitterly.

(23) From Gandhamādana Dharmputra with his wife and brothers reached Badarikāśrma and from there they returned to Dvaitavana.

(24) When they went to Kāmyaka vana Śrī Kṛṣṇa visited Dharmaputra there.

(25) Duryodhana and his followers made a grand march to Kāmyaka vana to see the Pāṇḍavas in sad plight and there the Gandharva Citrasena bound them all by ropes. Arjuna on the order of Dharmaputra got them all released .

(26) While the Pāṇḍavas were in exile in the forest Duśśāsana went and invited Yudhisṭhira to attend a Vaiṣṇava sacrifice conducted by Duryodhana. But Dharmaputra sent him away staying that it was not proper to come to the country before the expiry of the period of exile.

(27) Yudhisṭhira received the sage Durvāsas with respect and after offering homage sent him away contented.

(28) Jayadratha kidnapped Pāñcālī and in the battle that ensued Dharmaputra slew the King of Trigartta but left free Jayadratha.

(29) At a time when Yudhisṭhira was plunged in sorrow the sage Mārkaṇḍeya narrated the story of Śrī Rāma to console him.

The Pāṇḍvas travelling through the forests reached Dvaitavana. A Brahmin among their group was making fire by the araṇi sticks when a deer rushed at him and took the araṇi sticks away, carrying them on its horns. The Pāṇḍavas ran after the deer and they travelled far away from their place, still not getting scent of it. They were all tired and thirsty. Yudhisṭhira directed Nakula to climb on the top of a tree and investigate whether there was any water anywhere nearby. Nakula did so and reported that he could see a pond not far from the place where they were sitting. Yudhisṭhira asked Nakula to go and fetch water. Nakula did not return for a long time and Sahdeva was asked to go and enquire. Sahadeva also did not return and Arjuna was sent in search of them. When Arjuna did not return Bhīmasena went to enquire. Bhīmasena also did not return and finally Yudhisṭhira himself set out in search of them. On reaching the pond Yudhisṭhira was dumbfounded to see his brothers lying dead on the banks of the pond.

Weeping bitterly Yudhisṭhira entered the pond and to his surprise he heard a voice from the air addressed to him thus : "Ho, Yudhisṭhra, I am a stork living on the small fishes of this pond. This pond is my hereditary property. It was I who killed your brothers. I will ask you certain questions. If you answer them correctly you can drink from this pond. If not, you will also die.

Dharmaputra:— "I do not believe that you are simply a bird. My brothers are renowned for their valour and have defeated not only the devas, dānavas, gandharvas and rāksasas but also the four huge mountains like Himālaya Pāriyātra, Vindhya and Malaya. I am eager to know your true who have slain such brave brothers of mine."

Yakṣa:—"I am a Yakṣa and not merely a bird. I objected to your brothers' taking water from the pond. But waving aside my objections they started taking water from the pond and then I slew them. Now, hear my questions: Who carries the Sun? Who are his followers? Who makes the sun set? On whom does the sun exist?"

Dharmaputra:— It is Brahman who carries the Sun. Devas are his followers. Dharma makes him set. He exists on Satya.

Yakṣa:—How does Mahāsiddhi come to he Śrotriyas? (those who study the Vedas).

Yudhisṭhira:—It happens by deep penance.

Yakṣa:—What is the reason for a Brahmin getting divinity? What deed is equal to good conduct? What makes a Brahmin mortal and what makes him evil?

Yudhisṭhira:— The Brahmin gets divinity by meditation. Austerity is equal to good conduct. Death makes a Brahmin mortal and abusive words make him evil.

Yakṣa:—What is divinity of Ksatriyas? What is equal to good nature? What makes them mortal and what makes them evil?

Dharmaputra:—The divinity of a Kṣatriya is weapon. Sacrifice is equal to good conduct. Fear makes him mortal and non-sacrifice makes him evil.

Yaksa:—What is the best thing for agriculture? What is the most important thing for agriculture? What are the installations of the atmosphere and child-birth?

Dharmaputra;—The best thing for agriculture is rain. The important thing for agriculture is seed. The installation of atmosphere is rays and that of child-birth is child.

Yaksa:—Who is lifeless even though he breathes?

Dharmaputra:—He who never offers oblations to a deva, a guest or a servant is like the dead even though he breathes.

Yakṣa:—What is bigger than the earth? What is higher than the sky? What is swifter than the wind? What are greater in number than grass?

Dharmaputra:—Mother is bigger than the earth. Father is taller than the sky. Mind is swifter than the wind. Thoughts are greater in number than grass.

Yakṣa:—What is it that does not shut its eyes when asleep? What is it that does not grow after birth? What is heartless? What grows very quickly?

Dharmaputra:—A fish does not shut its eyes when asleep. An egg does not grow after its birth. A stone is heartless. A river grows very quickly.

Yakṣa:—Who is a friend to one who lives outside his country? Who is a friend to a householder, to a patient and to one dead?

Dharmaputra:—For one who leaves his country the friend he gets on his way is the best friend. To a householder his wife is his wife, to a patient his doctor and to one dead, charity.

Yakṣa:—Who is a guest of all? What is Nectar? What is spread thoughout the world?

Dharmaputra:—Agni (fire) is the guest of all. Moon (Candra) is the nectar. Air is that which is spread throughout the world.

Yaksa:—Who circles around solo? Who is born again? What is the remedy for cold? What gives the maximum yield?

Dharmaputra:—The Sun circles solo. Candra is born again. Fire is the remedy for cold. Earth gives the maximum yield.

Yaksa:—What is the soul of Man? Who is the companion given by God? What is Upajīvana?

Dharmaputra:—The sould of Man is his son. The companion given by God is wife. Cloud is Upajīvana.

Yaksa:—How do you become rich? How do you become happy?

Dharmaputra:— If you abandon lust you will be rich. If you abandon desire you will be happy.

Yaksa:—By what is this world covered? By what does the world become clear? By what does one lose his friend? What is the obstacle for an entry into heaven?

Dharmaputra:—Dullness covers the world. World becomes clear by intelligence. A friend is lost by desire. Domestic ties stand in the way of getting into heaven.

Yaksa:—Who are those equal to the dead? Which country is dead?

Dharmaputra:—A poor penniless man is equal to the dead. The country where there is mob-rule is dead.

Yaksa:—Who is Pandit? Who is an atheist? Who is wicked? What are lust and jealousy?

Dharmaputra:—A righteous man is a Pandit. An atheist is wicked. Lust is the cause of wordly life. Jealousy is the cause of worry.

Yaksa:—Though charity, wealth and lust are incompatible with each other when do they unite together?

Dharmaputra:—When charity and wife compromise the above three bled together harmoniously.

The Yakṣa was highly pleased with the replies given by Dharmputra. He then offered to revive one of his brothers and asked Dharmaputra to name whom he should do so. Then Ydhisṭhira named Nakula. Yakṣa then enquired whey he had named Nakula leaving aside Arjuna and Bhīma. Dharmaputra replied that though Kuntī and Mādrī were two wives of Pāṇḍu they were both mothers to them and so he wanted to see one of the sons to Mādrī alive. He therefore pressed the name of Nakula again. The Yaksa who was none other than Dharmadeva was immensely happy to hear that reply and gave life to all his brothers. He confessed to Yudhisṭhira that it was he who in the form of a deer came and ran away with the araṇi sticks. He returned the araṇi sticks also. Dharmadeva then advised them to go and spend their life incognito at the court of King Virāṭa blessing them with the assurance that they would never be found out during their life in disguise. Dharmadeva disappeared after his and the Pāṇḍavas returned to their āśrama. (Chapters 312 and 313 of Vana Parva, M.B.).

Events relating to or involving Dharmaputra from the end of his life in disguise up to the end of the Mahābhārata battle are given below:

(1) Yudhisṭhira tried utmost to avoid war but when it was made clear that the Pāṇḍavas would not be given even an inch of land, he decided to fight. So Yidhisṭhira prepared for a war and camped on one side of the Kuruksetra with his army.
(2) Dharmaputra gave instructions to Arjuna to keep his army aim vyūhas.
(3) Dharmaputra was sorry when he looked at the Kaurava army.
(4) Yudhisṭhira blew his conch Anantavijaya to announce the war.
(5) Yudhisṭhira sought permission from Bhīsma to fight against the Kauravas.
(6) Yudhisṭhira bowed before Dṛoṇācārya and sought permission to conduct the war.
(7) He sought permission from Kṛpācārya to fight the war.
(8) Yudhisṭhira wen to Śalya and obtained his permission to conduct the war.
(9) Yudhisṭhira appealed to the warriors on the Kaurava side to join his army. Only Yuyustu, responded to that beckoning and joined the Pāṇḍava's side.
(10) On the first day of the battle Dharmaputra fought a duel with Śalay. (Śolka 28, Chapter 45, Bhīsma Parva).
(11) Yudhisṭhira constructed a Vajra Vyūha (an array in the shape of a diamond) with his army.
(12) Yudhisṭhira fought with fury and defeated Śrutāyus.
(13) Yudhisṭhira got defeated by Bhīsma.
(14) Bhagadatta attacked Yudhisṭhira.
(15) He fought against Śakuni.
(16) Yudhisṭhira sought permission from Śrī Kṛṣṇa to kill Bhīsma and he went straight to Bhīsma himself and asked him how he sould be killed. Yudhisṭhira attacked Bhīsma as per the latter's instructions.
(17) In the meantime Droṇācārya made a vow that he would capture Yudhisṭhira. So Yudhisṭhira thereafter, always kept Arjuna near at hand.
(18) Yudhisṭhira consoled his own army when Abhimanyu was slain.
(19) Yudhisṭhira attacked Śalya and Kṛtavarmā.
(20) Yudhisṭhira was defeated in a fight with Droṇa.
(21) He fought against Duryodhana.
(22) He defeated Droṇācārya in another battle.
(23) He became moody when Ghaṭotkaca was killed.
(24) He made Karṇa swoon in a fight.
(25) He withdrew from the battlefield after having been defeated by Aśvatthāmā.
(26) Karṇa wounded Yudhisṭhira.
(27) Once Yudhisṭhira scolded Arjuna and the latter greatly offended started to go to the forests and then Yudhisṭhira himself appeased him.
(28) Yudhisṭhira slew Candrasena and Drumasena who were the guardians of Salay's Cakravyūha.
(29) He slew Śalya.
(30) He killed the younger brother of Śalya.

(31) Duryodhana at this time went to a lake in Dvaipāyana and lay there immersed under water. Yudhisṭhira went there with an army and challenged him for a fight.

(32) When Yudhisṭhira won the war he sent Śrī Kṛṣṇa to Hastināpura to console Gāndhārī.

When Yudhisṭhira won the war he sent Nakula to bring Pāñcālī. He went round the Kuruksetra battle ground and saw his own kith and kin lying dead and the sight made him faint. After that he went to Dhṛtarāṣṭra. Gāndhārī cursed him for killing her sons. Gāndhārī gave a piercing look at the nails on the foot of Dharmaputra when he stood before Gāndhārī bowing down, Instantly the nails turned black. Yudhisṭhira gave Dhṛtarāṣṭra the names of all the prominent persons who were killed in the war. Dhṛtarāṣṭra ordered Yudhisṭhira to perform the obsequies of the dead. It was at this stage that Yudhisṭhira came to know from Kuntī that Karṇa was his brother. Yudhisṭhira wept bitterly when he knew the secret from his mother and cursed womankind as a whole stating that woman would thereafter be incapable of keeping a secret to herself. The news of the death of Karṇa gave a sudden mental turn-back to Yudhisṭhira and he decided to renounced his decision to them. At that time Vyāsa came there and preached to him about the perishable nature of life. Yudhisṭhira then asked him what he should do for the atonement of the sins committed. Though he strongly desire to go to the forest Vyāsa and Śrī Kṛṣṇa did not allow him to do so and sent them all to Hastināpura. When the Pāṇḍavas entered the city the people gave them a rousing reception and Yudhisṭhira was crowed King.

When Yudhisṭhira became King, with the permission of Dhṛtarāṣṭra, he distributed the various administrative responsibilities among his brothers. He took for himself the task of taking care of their kith and kin and friends. He gave many gifts to the Brahmins and other dependants. He once went to Śrī Kṛṣṇa and his brothers. Bhīsma revealed to him the inner import of Rājadharma, Āpaddharma and Modsadharma. Receiving the blessing of Bhīsma Yudhisṭhira and his brothers returned to Hastināpura. Yudhisṭhira before performing an Aśvamedha Sacrifice. While on his way to the Himālayas he fasted for a night and worshipped Śiva. People like Vyāsa and Śrī Kṛṣṇa partook in the sacrifice. After the sacrifice was over Dhṛtarāṣṭra desired to go to forest and sought the approval of Yudhisṭhira to do so. On hearing that Yudhisṭhira wept. But on the advice of Vyāsa he gave his approval for Dhṛtarāṣṭra to go to forest. Dhṛtarāṣṭra appealed to him through Vidura for funds to perform the obsequies of the dead. Bhīma objected to this but Yudhisṭhira reprimanded him and silenced him and gave Dhṛtarāṣṭra enough funds for his purposes. Kuntī and Gāndhārī accompanied Dhṛtarāṣṭra to forest. Yudhisṭhira accompanied by Pāñcālī and Sahadeva went and saw them in the forests after a few days.

When Dhṛtarāṣṭra, Gāndhārī and Kuntī went to forest Vidura also accepted *sannyāsa* and left for the forest. There sitting under a tree he started doing penance. After a few days Yudhisṭhira came to the forest to see his mother and others. After spending sometime with Dhṛtarāṣṭra, Gāndhārī and Kuntī he went to the place where Vidura was doing penance. Vidura started running the moment he set eyes on Yudhisṭhira and the latter ran after him. After sometime Vidura turned back and stood staring at Yudhisṭhira. At that time the sould of Vidura escaping from his body merged with that of Yudhisṭhira. The body of Vidura stood stiff and leaned against a tree. Taking him to be dead Yudhisṭhira started to do the funeral rites and then there resounded a voice from heaven saying the Vidura was not dead. The unknown

voice was from Dharmadeva. When the voice subsided Vidura became his old self again. Yudhisthira went back.

Soon after his return from the forest Nārada came to Hastināpura and told him of the death of Dhṛtarāṣṭra, Kuntī and Gāndhārī in a wild fire in the forest. Lamenting deeply Yudhiṣṭhira performed the obsequies at Hastināpura. It was at this time that the Yādava dynasty perished and Dwārakā was sunk into the ocean. The Pāṇḍavas then crowned Parīksit as their successor and entrusted Yuyutsu with the administration of the State till Parīksit came of age. Vajra was appointed as chief of Indraprastha. The obsequies of Vāsudeva, Balarāma and Kṛṣṇa were performed at Hastināpura. Kṛpācārya was appointed as preceptor to Parīksit. After having made all such arrangements the Pāṇḍavas commenced their Mahāprasthāna. The five Pāṇḍavas commenced their Mahāprasthāna. The five Pāṇḍavas and Pāncālī started from Hastināpura. A dog also followed them. Yudhiṣṭhira walked ahead. On the way, one by one, Pāñcālī Sahadeva, Nakula, Arjuna and Bhīmasena fell dead. Alone with a dog to keep company, Yudhiṣṭhira reached a plateau on the top of the Himālayas and there Indra was waiting for him with a chariot. But Yudhiṣṭhira said that he would not come to heaven without his wife and brothers. He was then informed that they had already reached heaven. Yudhiṣṭhira insisted that the dog also should be taken to heaven which Indra blankly refused. But Yudhiṣṭhira refused to ascend the chariot without the dog which, he said, had given him company from the start to the finish. The dog then changed itself into Dharmadeva and he complimented him on his sense of justice. When Yudhiṣṭhira entered heaven he saw Duryodhana sitting in all luxury and glory. Yudhiṣṭhira did not like it but Nārada pacified him. Yudhiṣṭhira saw all his relatives sitting there. A devadūta took him round hell also When he heard the pitiable groans from there Yudhiṣṭhira thought his right place was with them. But Indra and Dharmadeva again consoled him. He was given a bath in Ākāśagaṅgā. He then lost his mortal form and his soul entered Divyaloka. Standing in the form of Dharmadeva he saw all his relatives including Kṛṣṇa.

DHARMAŚARMĀ I.

A Brahmin who was born a parrot named Kañjala in his rebirth. Dharmaśarmā was one of the three sons of an eminent Brahmin called Vidyādhara. His other two sons were Vasuśarmā and Nāmaśarmā. While both his brothers became great scholars Dharmas armā neve studied anything and became a muff. His father was greatly worried on account of this. Dharmaśarmā never heeded the advice of his father and went about in bad company ruining himself. Years went by and Dharmaśarmā became old.

One day Dharmaśarmā was sitting repentant in a temple sadly pondering over his past when a siddha came to the temple. Watching him Dharmaśarmā saw him go and sit in a lonely place for meditation with his eyes shut. Dharmaśarmā went and stood near him very respectfully. When the Siddha opened his eyes after sometime he saw Dharmaśarmā standing before him and then the Siddha made enquiries about Dharmaśarmā. The latter then requested the Siddha to give him instructions to acquire the supreme knowledge. The Siddha then gave him Jñānopadeśa (advice on knowledge) and Dharmaśarmā soon became a Siddha himself. He then started on a pilgrimage and on the way he got a parrot. He took care of the bird just

like his son and loved it very affecionately. One day when Dharmaśarmā was away from the palace to collect fuits for his food a cat caught and ate the parrot. Greatly grief-stricken Dharmaśarmā wept bitterly and ran about like a mad man. After some days he died and because at the time of death he was thinking about the parrot he was born a parrot in his next birth. The jñānopadeśa of the siddha was still lingering in him while he died and so even in his life as a parro the never lost the jñāna he had acquired in his previous life. (Chapter 122, Padma Purāṇa).

DHARMAVYĀDHA.

Though he was born in the caste of foresters he became a saint by following the path of duty and righteousness. In his previous birth he was a Brahmin. He was a friend of a king who was an adept in archery. Once both went on hunting expedition to the forest . The Brahmin sent an arrow at a wild animal but the arrow went and struck a sage who was doing penance under a tree. When the sage was rolling on the arrow he said : "Oh, evil-natured Brāhmaṇa, may you be born as a hunter selling flesh in your next life." The Brahmin went and apologised to the sage and craved for pardon. Taking pity on him the sage consoled him by saying that though he would be born as such, he would be a great scholar and attain mokṣa by do in his duty without even once wavering from it.

The Brahmin was born a hunter in the country of Mithilā. He took to looking after his parents as a vow and soon became a top-ranking righteous man. He did his duty to which he was born. He sold meat and earned a living. He never killed or butchered an animals. One day a Brahmin named Kauśika was doing penance sitting under a tree when a care perched on the top of its branches defield the Brahmin's head with its droppings. The Brahmin in rage looked up and his powerful stare burnt the crane and it fell down dead. Leaving that place sometime later he went to a house to beg. The house-wife informed him that he would be given alms only after attending to her husband. The Brahmin was not pleased with her reply. Seeing that she added "Please do not look at me like that. I am no crane. To me my husband is supreme."

The Brahmin was taken aback when he heard the lady mention the incident of the crane. The lady explained to him that all her powers were due to there devotion to her husband and advised the Brahmin to go and meet Dharmavyādha of Mithilā to remove the egoism in him. Obeying her instructions Kauśika went and accepted Dharmavyādha as his guru. The learned hunter than spoke to Kauśika about Varṇadharmas, Śistācāras, hiṁsa and ahiṁsā, Mīmāṁsā relating to dharma and karma, the importance and glory of Brahmavidyā, the significance of the control of the senses, Triguṇas, Prāṇvāyu, service to father and mother and many such other things. The egoism of Kauśika was removed and he returned home. Devoted to his parents he attained heaven.

DHAUMYA I.

A hermit.

This hermit was the younger brother of Devala, a hermit. The Pāṇḍavas, who escaped from burning in the Lākṣā house, reached the banks of the Ganges when this hermit was

performing penance in the holy Tīrtha of Utkoca. Arjuna defeated Citraratha, a Gandharva. After that Citraratha and Arjuna became friends. The gandharva advised him that a priest was unavoidable and that the Pāṇḍavas should accept the hermit Dhaumya who was doing penance in the Utkocatīrtha as their priest. Accordingly the Pāṇḍavas accepted Dhaumya as their priest. From that day onward in everything the Pāṇḍavas did, Dhaumya was their priest.

After the Savyaṁvara of Pāñcālī, Dhaumya performed the marriage ceremony for each of the Pāṇḍavas from Dharmaputra to Sahadeva separetely with Pāñcālī.

When sons were born to the Pāṇḍavas, Dhaumya performed the rites of investitute etc. with the Brahma string, etc.

Dhaumya was the chief priest who performed the rites of sacrifice at the Rājasūya of Yudhisṭhira. He anointed Yudhisṭhira as King.

When the Pāṇḍavas started for forest life, Dhaumya walked in front of them with Kuśa grass in his hands, singing Yamasāma and Rudrasāma songs.

Once Dhaumya talked about the attributes of the Sun and advised Dharmaputra to worship the Sun.

In the forest Dhaumya rendered powerless the illusive and magical arts of Kirmīra, an Asura (demon). (Mahābhārata, Vana parva, Chapter 11, Stanza 20).

Dhaumya described to Dharmaputra the importance of several holy Tīrthas or Baths.

On another occasion Dhaumya described to Dharmaputra the motions of the Sun and the Moon and the positions of Viṣṇu and Brahmā.

When Jayadratha had stolen Pāñcālī.

Dhaumya advised the Pāṇḍavas how to preserve pseudonymity in the capital of Virāṭa.

When the Pāṇḍava started their life incognito Dhaumya performed the rite of Agnisṭoma and uttered the Veda mantras for their prosperity, recovery of kingdom and victory in the world etc. When they started Dhaumya took the fire with oblations and went to the country of Pāñcāla.

After the Bhārata battle, Dhaumya performed the funeral ceremonies, offerings etc. of the relatives of the Pāṇḍavas.

After Dharmaputra was anointed King, Dhaumya disclosed to him the secrets of righteousness.

DHṚṢṬADYUMNA.

The son of King Drupada. He was brother of Pāñcālī.

Drupada and Droṇa were fellow students. After finishing his education Drupada became King. When Droṇa came to his palace Drupada did not honour him. Droṇa got angry, went to Hastināpura and began to teach the Pāṇḍava and the Kaurava princes in archery and other weapons. When the weapon-training was over, Arjuna, at the instructions of Droṇa, defeated and captured Drupada. Droṇa seized half of his kingdom from him.

As Drupada was not powerful to wreak vengeance on Droṇa, he performed a sacrifice to obtain a son who could take revenge on Droṇa and regain his lost prestige. A son and a daughter were born from the sacrificial fire. The son was named Dhṛṣṭadyumna. The daughter grew up and became the famous Pāñcālī. The Pāṇḍavas married her.

At the time of birth, Dhṛṣṭadyumna had a crown on his head, and armour on his body, bow, arrows and sword in his hands. He ran out of the fire into a chariot and sat in it as if he were about to begin a travel of conquest. Seeing this the Pāñcālas were filled with joy. There was a celestial voice : "This boy will destroy the fear of the Pāṇcālas. He is born to slay Droṇa." At this time the queen approached the sacrificing priest with a request that the children born of the sacrificial fire should consider her as their mother. Accordingly the children accepted the wife of Drupadas as their mother. Brāhmaṇas named the bby Dhṛṣṭadyumna and the girl Kṛṣṇā. (M.B. Ādi Parva, Chapter 166). (For more particular see under 'Pāñcālī' Para 2).

The history of Dhṛṣṭadyumna till the battle between the Pāṇḍavas and the Kauravas, is given below.

The news that Dhṛṣṭadyumna was born to kill Droṇa spread everywhere. The Broad-minded Droṇa did not seem to mind this news. Droṇa took Dhṛṣṭadyumna to his house, with the permission of Drupada and gave him training in the wielding of weapons. He believed that God's will could not be thwarted. After he had learned archery Dhṛṣṭadyumna returned to his kingdom. Next, we see Dhṛṣṭadyumna at the *swayaṁvara* (marriage) of Pāṇcālī. Several kings arrived from various countries on that occasion. When the auspicious moment came, Dhṛṣṭadyumna brought Pāṇcālī to the nuptial dais. He proclaimed the rules and conditions that the competitors of Svayaṁvara had to observe. After that he conversed with each king who was present. In the Swayaṁvara Pāṇcālī accepted Arjuna. The Pāṇḍavas and Pāṇcālī were given the Kumbhakāra Mandira (the Palace of Kumbhakāra) which stood in the city of Drupada, to stay for that night. Though the Pāṇḍavas were in the guise of Brāhmaṇas, Dhṛṣṭadyumna had his own doubts their identity.

So he hid himself somewhere in the Palace and kept an eye on them. This shows his peculiar trait of observation. After this he retuned to his Palace and pacified his father who had been much worried about his daughter's selection.

Next, we see Dhṛṣṭadyumna, during the time of the forest life of the Pāṇḍavas. He consoled Pāñcālī, who was miserable. After that the took the sons of Pāñcālī, to his house. While the Pāṇḍavas were living in the forest 'Kāmyaka', Dhṛṭadyumna visited them. The forest life of the Pāṇḍavas came to and end. A battle between the Pāṇḍavas and the Kauravas became inevitable. Then the Pāṇḍavas selected Dhṛṣṭadyumna, as the commander-in-general of their army. He ordered for a general parade of the army and gave them instructions.

In Bhārata, the names, Draupada, Droṇahantā, Pāñcāla, Pāñcāladāyāda, Pāñcālakulavardhana, Pāñcālmukhya, Pāñcālaputra, Pāñcālarāt, Pāñcālarāja, Pāñcālya, Pārsada, Yajñasenāsuta, Yājñaseni etc. are used as synonyms of Dhṛṣṭadyumna.

DHṚTARĀṢṬRA

Father of the Kaurava.

Śantanu, a king of the Lunar dyansty, had wives Gaṅgā and Satywatī. Gāṅgā, gave birth to eight sons. But seven of them were thrown into the river Gaṅgā. Giving the eighth son Bhīsma to Śantanu Gaṅgā disappeared. Śantanu then married Satyavati, a fisher-woman. Satyawatī gave birth to two sons, Citrāṅgada and Vicitravīrya. When Śantanu grew old, Citrāṅgada was anointed as King, as Bhīṣma had taken Brahmavrata (vow of celibacy). Once

when Citrāṅgada went to the forest for hunting, a Gandahrava of the name Citrāṅgada killed him. So Vicitravīrya became the King of Hastināpura. Bhīṣma took the three daughters of the King of Kāśi, Ambā, Ambikā and Ambālikā by force into his chariot and brought the last two, to Hastinapura to be given as wives to Vicitravīrya. On the way he sent Amba back. Victravirya married Ambika and Ambalika. But shortly after the he also died, before any children were born to him. Fearing that the Lunar dynasty would come to an end, Satyawatī brought her son Vedavyasa, who was born to her from hermit Parāśara, before her marriage, to Hastinapura. In the night Satyawati sent Ambika adorned with ornaments and costly garments, to the bedroom of Vyasa. But she could not bear to lie with Vyasa who was clad in barks of the tree and wearing matted hair. Still thinking that it was not right on her part to stand against the wish of her mother, she approached Vyasa and lay with him with closed eyes. Ambika became pregnant. The child she gave birth to, was blind. That child was Dhṛtarāṣṭra. Next night Ambalika approached Vyasa. When she saw Vyasa she turned pale at his uncouth figure and her face became bloodless. So the child born to her was pale and was called Pandu. Next night the maid of the queen approached Vyasa with a joyful heart and so she got Vidura as son, who was extremely wise and intelligent. Thus, Dhrtrarastra, Pandu and Vidura became sons of the same father. (M. B. Ādi Parva, Chapters, 63 and 105).

After the birth of Dhṛtarāṣṭra Vyasa returned to forest and since then Bhīṣma stood in place of father to the children. Bhīṣma performed 'Upanayana' (investiture with Brahma-string) and other rites of the children. Dhṛtarāṣṭra, Pandu and Vidura had their education in Hastinapura. (M. B. Ādi Parva, Chapter 108).

"Dhṛtarāṣṭra, Pandu and the wise Vidura
The three were brought up as sons by Bhīṣma,
They became well educated, cultured and devotional,
Respectful towards vows and fasts, and
of good physique, earnest in work
And they became valiant youths.
Learned the Vedas and Veda of archery,
Clubbing, shield and swords play,
Elephant-keeping, laws of chastisement,
Veda śāstras, allied works and epics and the Purāṇas,
Pandu came out expert archer,
Dhṛtarāṣṭra the strongest of all.
None in the three worlds was equal to Vidura,
In wisdom and knowledge and righteousness."

(M. B. Ādi Parva, Chapter 109).

Because of his blindness Dhṛtarāṣṭra was not anoined as King. It is stated in M. B. Ādi Parva, Chapter 108 Stanza 25, that in the place of Dhṛtarāṣṭra, Pandu was anointed the King. Dhṛtarāṣṭra came of marriageable age. Bhīṣma had heard about Gāndhārī, daughter of Subala, the King of Gāndhāra, as a beautiful damsel of good qualities. Moreover she had acquired a boon from Śiva that hundred sons would be born to her. Bhīṣma sent a messenger to Subala with a request to give Gāndhari as wife of Dhṛtarāṣṭra. Subhala was not much pleased at the

aspect of getting a blind man as son-in-law. Still he thought of the prestige his family would get by a marriage alliance with the kings of the Pūru Dynasty, and finally agreed. Gandhari submitted to the will of her father, and to live with a husband who was blind. She tied her eyes with a cloth. Śakuni the son of Subala Gāndhārī to Hastināpura, and gave her to Dhṛtarāṣṭra. With the sanction of Bhīsma their marriage took place.

Once Gāndhārī feasted Vyāsa who came tired with hunger and thirst. The hermit was pleased with her and blessed her to have hundred sons. Gāndhārī became pregnant. But even after two years no delivery took place. She crushed her womb by force and a lump of flesh came out. At that time Vyāsa came there. He cut the lump to hundred pieces and kept them in ghee-Pots. Gandhārī had a desire to get a daughter also. Vyāsa who had known it had cut the lump in such a way that there was a small piece in excess. The pots broke by themselves in due course and hundred sons and a daughter were born. The daughter was named Duśśalā. A son named Yuytsu also was born to Dhṛtarāstra of a Vaiśya woman. Duryodhana was the eldest of the hundred sons. The children grew up. Duśśalā was given in marriage to Jayadratha, the King of Sindhu (M.B.Ādi Parva, Chapters 109 to 116).

At this juncture Pāṇḍu incurred a cause from a hermit that he would die if his wife touched him. With that Pāṇḍu retired to forest with his wives. Dhṛtarāṣṭra was grieved at the separation of his brother. Pāṇḍu died in the forest and Mādrī jumped into fire and died with her husband. Dhṛtarāṣṭra asked Vidura to perform their cremation rites. After that Yudhiṣṭhira became King. The Pāṇḍavas became more and more prosperous. This made the heart of Dhṛtarāstra cloudy. He gave sanction to Duryodhana to transfer the Pāṇḍavas to the lac house in Vāraṇāvata. The lac house caught fire and it was rumoured that the Pāṇḍavas died in the lac house fire, and Dhṛtarastra shed crocodile tears, and ordered for the mourning and oblation to be performed. After the marriage Pāñcāli, it came to be known that the Pāṇḍavas were alive and that they were living with Drupada. Dhṛtarastra recalled them and gave them half of the country. The Pāṇḍavas made Indraprastha their capital and began to rule the kingdom. Yudhiṣṭhira performed the sacrifice of Rājasūya (royal consecration). Dhṛtarāstra also took part in the sacrifice.

Duryodhana wanted to challenge Yudhisṭhira to a game of dice. Dhṛtarāṣṭra agreed out advised Duryodhana not to live in enmity with the Pāṇḍavas. The game of dice was played, and Yudhidṭhira lost everything the Pāṇḍavas had. Dhṛtarādtra called Pāñcālī and told her that she might ask any boon. She requested that her husband Dharmaputra might to exempted from servitude and the Pāṇḍavas made free. Dhṛtarāstra compelled her to ask for more boons. She replied that according to law Vaiśyas were eligible for one boon, Kṣatriya women two boons, kings three boons and Brāhmaṇas hundred boons, and since she had already taken two boons, she wanted no more. Dhṛtarāṣṭra who was pleased at this reply gave the Pāṇḍavas freedom and returned all their lost wealth.

Duryodhana wanted to challenge the Pāṇḍavas for a game of dice again. Dhṛtarāṣṭra agreed. This time also Yudhisṭhira lost the game. The Pāṇḍavas who had lost everything, were ordered to go to forest for twelve years and to live incognito for one year. The Pāṇḍavas went to the forest with Pāñcālī. Dhṛtarāṣṭra was grieved. After thirteen years the Pāṇḍavas returned. Duryodhana said that not an inch of land would be given to the Pāṇḍavas. Dhṛtarāstra felt

sorry at the. Śrī Kṛṣṇa came to talk about conciliation. Duryodhana wanted to take him a prisoner. But Dhṛtarāṣṭra opposed it. Śrī Kṛṣṇa showed Dhṛtarāṣṭra his Viśvarūpa (cosmic form) to see which, Kṛṣṇa gave him sight for the time being for which Dhṛtarāṣṭra was very sight for the time being for which Dhṛtarāṣtra was very thankful. The Pāṇḍavas and the Kauravas came to Kuruk setra for Bhārata-battle. Dhṛtarāsṭra called Sañjaya to him and asked him about the preparations the parties had made for war. Sañjaya gave a true description of the battle arrays of both parties. (M.B.Ādi Parva. Sabhā Parva, Vana Parva, and Udoyga Parva).

The terrible battle began. The heart of Dhṛtarāṣṭra was grieved with sorrow. When Arjuna vowed that he would kill Jayadratha, Dhṛtarāṣṭra cried aloud. When he knew that Śātyaki had destroyed the army of the Kauravas he became dumb with grief. He praised Bhīma's valour and blamed his sons. When Sañjaya told him about the fall of Karṇa, Dhṛtarāsṭra fell down unconscious. He rose up again and attended to the noises from the battlefield. He fell down again when he knew that Śalya and Duryodhana were killed. He rose again and cried for a long time. He gathered the women-folk, his people and went to the battlefield. He broke the metal statue of Bhīma and embraced the Pāṇḍavas. He asked Yudhiṣṭhira to do the mourning and offerings for the dead. It was done accordingly. The Pāṇḍavas respected Dhṛtarāṣṭra. But Bhīma scolded them. Dhṛtarāsṭra and Gāndhārī were greatly depressed and asked Yudhiṣṭhira to permit them to live in forest. Yudhisṭhira tired to prevent it. He kissed on the head of Yudhiṣṭhira. Seeing that they did not eat food he asked them to eat. Yudhiṣṭhira saw that they would eat only if he permitted them to live in forest. At last Yudhisṭhira agreed. Dhṛtarāṣṭra accepted money from Dharmaptura and performed mourning and offerings for the dead on a large scale (M.B. Droṇa Parva, Karṇa Parva, Strī Parva, Śānti Parva and Āśramavāsika Parva).

Afterwards Dhṛtarāṣṭra and Gāndharī went to forest. Kunti followed them. All the subjects followed them a long way, crying. Dhṛtarāṣṭra sent them back and entrusted the teacher Kṛpa and Yuyutsu with the Pāṇḍavas. Dhṛtarāṣṭra, Gāndhārī and Kuntī lived on the Ganges. From there they came to Kuruksetra and lived in the hermitage of Śatayūpā for a time. During that period Nārada visited them. The Pāṇḍavas and the subjects visited them again. Vyāsa also came there. He took Dhṛtarāṣṭra and the rest of them to the river Ganges and evoked the spirits of those who died in the battle. Vyāsa gave Dhṛtarāṣṭra divine eye to see the departed spirits. After this, at the request of Vyāsa they all returned. Dhṛtarāṣṭra, Gāndhārī and Kuntī went to Gaṅgādvāra and performed severe penance and were burnt to death in a wild fire. The relatives put their remains in the Ganges. The spirits of the three—Dhṛtarāṣṭra, Gāndhārī and Kuntī entered the realm of Kubera. (M.B. Āśramavāsika Parva, Svargārohaṇa Parva).

Ājamīḍha, Ambikāsuta, Āmbikeya, Bhārata, Bharataśārdūla, Bharataśresṭha, Bharatarsabha, Bharatasattama, Kaurava, kauravaśresṭha, Kauravarāja, Kauravendra, Kauravya, Kuruśārdūla, Kuruśresṭha, Kurūdvaha, Kurunanadana, Kururāja, Kuruvaṁśavardhana, Kuruvṛddha, Vaicitravīrya, Prajñācaksus etc. have been used as synonyms of Dhṛtarāsṭra.

DHRUVA

Manu Svāymbhuva the son of Brahmā, had two sons named Priyavrata, and Uttānapāda. They were mighty heroes and of righteous character. Uttānapāda had two wives, Suruci and

Sunīti. Suruci gave birth to Uttama and Sunīti to Dhruva. Uttānapāda showed more favour towards Uttama and Suruci. But he looked upon Dhruva and his mother with disfavour.

Once Uttama sat on the lap of his father when the latter was sitting on the throne. Seeing this, Dhruva wanted to sit alongwith his brother. But fearing the displeasure of Suruci, who was also there the king did not take Dhruva on to his lap. Seeing the endeavour of Dhruva, Suruci said to him. "Child if you wish to sit on the lap of your father, you ought to have been born in my womb. You cherish high ambition which you do not deserve." These words of Suruci were not palatable to Dhruva who ran to his mother and sat on her lap. When Sunīti knew what had happened she shed tears. After a few moments Dhruva stood up and made a vow. "I will get a position unattainable even for my father, by my own endeavour." He then started for the forest. He attained self-renunciation even in childhood becoming a disciple of hermits and performing severe penance.

Dhruva began penance in the forest of Madhuvana on the river Jamunā. Sunīti came and tried to take him to the palace. But he did not return. He intensified his penance more and more. At last Mahāviṣṇu appeared before him. Dhruva requested for a lofty and eternal place which would become a prop of the world. Accordingly, Viṣṇu pointed out to Dhruva, a noble place, higher than the planets, stars Saptarṣis (Ursa Major) and the devas who travelled in aeroplanes. Mahāviṣṇu said that Dhruva would live in a lofty place as a star till the end of the Kalpa and his mother Sunīti would also remain as a star near Śiva as long as Dhruva lived (Viṣṇu Purāṇa, Aṁśa 1, Chapters 11 and 12).

Mahāviṣṇu appeared before Dhruva and revealed his previous birth.

Dhruva was a Brahmin in his previous birth. He used to meditate on Viṣṇu with concentration of mind. In course of time be befriended a prince who was a youth, of beautiful and bright complexion, enjoying all the pleasure of the world. Attracted by the position and status of the prince the Brahmin wanted to become a prince. Mahāviṣṇu granted his wish. Accordingly Dhruva took his next birth as the son of Uttānapāda. (Visṇu Purāṇa, Aṁśa 1, Chapter 12).

After receiving the boon from Mahāviṣṇu, Dhruva returned. All who were there embraced Dhruva. Years passed by Uttānapāda left his kingdom to Dhruva and became a forest householder. Dhurva became King. The King Dhruva married Brāhmī, the daughter of Śiśumāra a Prajāpati. The queen gave birth to two sons Kalpa and Vatsara. Dhruva married Ilā the daughter of Vāyu (wind). She gave birth to a son named Utkala.

Uttama remained unmarried. While he was hunting in the forest a Yakṣa (a demi-god) killed him. Suruci was caught in wild fire and died. Hearing about the death of Uttama, Dhruva took his weapons and reached the realm of the Yakṣas. He stood at their gate and challenged them for battle. One lac and thirty thousand Yakṣa warriors fought with Dhruva. Dhruva destroyed the entire army. The Yakṣas began illusive and magical arts. Dhruva overcame that also. At last Kubera himself appeared before Dhruva and blessed him. They got him into a plane and placed him in a place higher then all the planets. (Viṣṇu, Purāṇa, Bhāgavata).

Two sons named Śisṭi and Bhavya were born to Dhruva by his wife Śambhu. Succhāyā the wife of Śisṭi gave birth to five sinless sons named Ripu, Ripuñjaya, Vipra, Vṛkala and

Vṛkatejas. Bṛhatī the wife of Ripu gave birth to Cāksusa of extreme bright complexion. Manu was born to Cākṣuṣa by his wife Puskaraṇī the daughter of Vīraṇaprajāpatti and included in the children of Varuṇa. Ten sons were born to the bright Manu by his wife Nadvalā, daughter of Prajāpati Vairāja. These ten bright son were Kuru, Pūru, Śatadyumna Tapasvī, Satyavān, Śuci, Agnistomā, Atirātra, Sudyumna, and Abhimanyu. Āgneyī, the wife of Kuru gave birth to six children. They were Aṅga, Sumanas, Khyāti, Kratu, Aṅgiras and Śibi. A son named Vena was born to Aṅga by his wife Sunīthā. Hermits churned the right hand of Vena to obtain children. As a result of chruning Vaineya was born from the right hand of Vena. That king is the famours Pṛthu milked the earth for the prosperity of his subjects. (Viṣṇu Purāṇa, Aṁśa 1, Chapter 13).

The origin of the river Gaṅgā was through the hole at the top of the shell of the mundane egg. It flowed down and fell on the highest part of heaven. That place is called Viṣṇupāda. Sitting in this Viṣṇupāda, Dhruva does penance to Viṣṇu. So this place got the name Dhruvamaṇḍala. (Devī Bhāgavata, Skandha 8).

DHRUVASANDHI

A King of Kosala. During the reign of this king there was prosperity in Ayodhyā and the people were virtuous. This king had two wives Manoramā and Līlāvatī. A son named Sudarśana was born to Manoramā. After a month the second wife also gave birth to a son named Śatrujit. The king was much pleased and both sons were brought up alike. As Śatrujit was cleverer than Sudarśana people loved Śatrujit more.

Once Dhruvasandhi went to the forest for hunting and was killed by alion in the forest. According to the custom Sudarśana became King. Līlāvatī, the mother of Śatrujit was the daughter of the King to Ujjayinī. Her desire was to make Śatrujit the King. Manormā the mother of Sudarśana was the daughter of the King of Kaliṅga about the death of Dhruvasandhi, the kings of Ujjayinī and Kaliṅga arrived at Ayodhyā. The King of Ujjayinī got angry because Sudarśana was made king and began war. The King of Kaliṅga took the side of Sudharśana. A terrible battle was fought in Ayodhyā as to who should be the heir to the throne. In the battle Yudhājit, the King of Ujjayinī, killed Vīrasena, the King of Kaliṅga. Sudarśana and his mother Manoramā were in a sorry plight. According to the advice of minister Vidulla. Manoramā and Sudarśana filed from the capital. Vidulla and the maid of Manormā accompanied them. In two days they reached Gaṅgātaṭa. They were caught by fishermen thieves and they lost everything they had. At last with the help of about they crossed the Ganges and reached Trikūṭa. They went to the hermitage of Bharadvāja who was doing penance there. He gave them protection.

After making Śatrujjit King, Yudhājit began to search for Manormā and Sudarśana. He got news that they lived in Citrakūṭa. Yudhājit went there with an army. But he could not get them out of the hermitage of Bharadvāja. Manoramā and sudarśana lived safely in the hermitage.

Once Vidulla came to the hermitage of Bharadvāja to enquire about Manormā. Seeing the old man the hermit boys called out "Klība Klība." Prince Sudarśana heard only "Klī". The syllable 'Klī' is the spell called 'Kāmarāja bījamantra'. Without knowing its meaning Sudarśana called out 'Klī' several times. With that the prince got a special power.

Six more years passed. The prince became eleven years old. By this time Bharadvāja had taught the prince Vedas, Śāstras, etc. The prince was a devotee of Devī. Devī appeared before him and gave him a bow and a quiver which would never become empty, and an impenetrable armour. Sudarśana married Śaśikalā the daughter of the King of Kāśī. Nisāda, the King of Śṛṅgiverapura, was a friend of Dhruvasandhi. He gave Sudarśana a chariot which Sudarśana rode through the forest. With the help of the King of Kāśī and others Sudarśana recaptured Ayodhyā. He made Vidulla his minister and ruled over the country for a long time. (Devī Bhāgavata, Skandha 3).

DHUNDHU

A notorious Asura. He was the son of the Madhu Kaiṭabhas.

Brahmā was born in the lotus from the navel of Viṣṇu, who was lying in meditation on the surface of water. From the ear-wax of Viṣṇu two Asuras—Madhu and Kaiṭabha sprang up. They terrified Brahmā by shaking the stalk to the lotus. Brahmā became terribly afraid of the Asuras and ran about on the surface of water. Hearing the cry of Brahmā Visnu awoke, but he could not defeat the asuras. Visṇu decided to employ 'Sāma' (conciliation) the first expedient. The arrogant demons ordered Visṇu to ask of them any boon. Visṇu replied. "If it is so, you must be killed by me". They could not but give the boon. They agreed to the request of Visṇu and said: "But we must be killed in an atmosphere, which is not cloudy." Visṇu killed them when the atmosphere was clear.

A son named Dhundhu had been born to Madhu and Kaiṭabha. Because Viṣṇu had killed his fathers Dhundhu decided to take revenge on Viṣṇu and the Gods. With this idea in view Dhundhu began to do penance in the sandy desert of Ujjālaka in Marudhanva. Standing on one leg he did penance for thousands of years. Then Brahmā appeared before him and gave the boon that he would not be killed by Devas, Dānavas (asuras), Gandharvas (Demi-gods), Rākṣasas (demons), Yakṣas (paragods) and Uragas (serpents). Having got this boon, he lived under sand in the desert of Ujjālaka. His idea was to destroy the gods.

A hermit named Uttaṅka had erected his hermitage in another part of Marudhanva and began penance. By his penance he made Viṣṇu appear before him and then made a request that Dhundhu's activities be put a stop to. Viṣṇu replied "Uttaṅka! Dhundhu has become a curse to the three worlds. There is a king named Kuvalāśṣ, born of the dynasty of Iksvāku. He will kill Dhundhu." Saying these words, Visṇu disappeared.

Uttaṅka went to the place of Kuvalāśva and told him what Viṣṇu had said. Kuvalāśva and his sons went to the forest and killed Dhundhu in a fight. From that day Kuvalāśva came to be known by the name Dhundhumāra, which meant 'the killer of Dhundhu.

DHYĀNA. (MEDITATION).

Even from ancient time the people Bhārata believed that heaven could be attained by meditation. There are scientific methods of mediatating upon God. They are described below:

The root "dhyai", means "to think". Dhyāna (meditation) means thinking of God with concentration. God is invisible and figureless. We can meditate only upon some material that contains the attributes of God. So dhyāna (meditation) is to fix the mind on the object of

meditation, and to imagine that particular object in a particular place and to concentrate the mind upon it. One who casts off his body, while engaged in meditation attains 'Sāyujya' (oneness with God). He who can meditate upon God, with concentration of mind even for a moment or two can attain heaven. The fruits he attains are far greater than the fruits attained by performing great sacrifices and offerings. For meditation, there are four factors: Dhyātā (the meditator), Dhyāna (the act of meditation) Dhyeya (the object mediated upon) and Dhyānaprayojana (the attainment by meditation). He who indulges in meditation is the meditator. The act done by him is meditation. That which is meditated upon is the object of meditation. What the meditator obtains as a result of his meditation is the attainment. A meditator should be wise and virtuous, should have attention and patience, devoted to Viṣṇu and always energetic.

We can meditate upon God, walking, standing, sleeping and awake. God should be consecrated in the centre of the lotus chair of the heart and be worshipped with devotional meditation. It is to give practice in fixing the mind firmly on a particular object, that the sages say that some visible material object should be given to meditate upon, in the early stage of meditation. When concentration of mind is obtained by meditating upon a visible object, it will be possible for us to mediatate upon an object which is not amenable to our senses. When engaged in meditation we should be thinking "Ahaṁ Brahmā jyotirātmā vāsudevo vimukta Oṁ". (I am Brahmā, the light, the Spirit, Vāsudeva, and Vimukta (having no connection with anything), OM). (Agni Purāṇa, Chapter 374).

DIBHAKA

A prince who, puffed up by the power of boons and blessings from the gods, tried to harm sage Durvāsas. Balabhadrarāma killed him. The following account occurs in the Bhaviṣya Purāṇa.

Brahmadatta, King of Sālva, had two wives. No children were born to them for several years. Brahmadatta's minister, Mitrasaha, also had no children. Mitrasaha was a Brahmin and a scholar. On his advice, Brahmadatta, with his wives, went to Kailāsa and performed *tapas* to please Śiva to get children. As a result of ten year's rigorous *tapas* Śiva was pleased and blessed him that two sons would be born to him. Later his wives gave birth to two sons. The son of the eldest queen was named Haṁsa and that of the second queen was named Ḍibhaka. At this time a son was also born to Mitrasaha, the minister by the blessing of Viṣṇu. That child was named Janārdana.

Haṁsa and Ḍibhaka were spoilt, but Janārdana was a bhakta of *Visṇu*. Haṁsa and Ḍibhaka performed *tapas* in their childhoold to please Śiva and got invincible power and arrows. After that they became lokakaṇṭakas (torturers) and went round the world. Once they went to Kaśyapa's Āśrama and destroyed the place of worship. After that they went to the āśrama of Durvāsas. There they tortured the sages and made the sages naked who were wearing only loin cloth. Then they returned.

Enraged by these, sage Durvāsas went to Dvārakā taking the destroyed loin-cloth and other articles. Śrī Kṛṣṇa and his courtiers stood up and saluted him when they saw Durvāsas coming like saṁhārarudra. On hearing the news, Śrī Kṛṣṇa assured him that he would kill

Haṁsa and Ḍibhaka and sent him back pacified.

Haṁsa and Ḍibhaka began a rājasūya. They sent Janārdana to Śrī Kṛṣṇa with the message that he should either fight with them or give them tribute (in the form of money). Janārdana went to Dvārakā, just as Akrūra, a devotee of Viṣṇu, went to Ambāḍi with the message of Kaṁsa. Immediately Kṛṣṇa and Balabhadra with the chief Minsiters like Sātyaki went to Sālva. In the war that followed Śrī Kṛṣṇa killed Haṁsa and Bala. Bhadrarāma killed Ḍibhaka.

DILĪPA I. (KHAṬVĀṄGA).

A mighty king of the Iksvāku dynasty.

Dilīpa is counted as one of the noblest kings. His reign was extremely popular. But even after a long period of married life, he had no issue. His queen was Sudaksiṇā, the princess of Magadha. In order to get Vasisṭh's advice, Dilīpa and Sudaksiṇā went to the sage's Āśrama. After hearing about their grievance, Vasisāha meditated for a little wild and described why the royal couple were not blessed with children:—"Long ago, Dilīpa had paid a visit to Indra. While returning after the visit, he passed by Kāmadhenu who was lying under the shade of Kalpavṛksa. He paid no heed to her, as he did not see her. The divine cow (Kāmadhenu) took this as a personal slight to her and cursed the King that he would not have children until he served and propitiated her daughter, Nandinī. Neither the King nor his charioteer was aware of the curse. Kāmdhenu has now gone to Pātāla (underworld) to attend a sacrifice of Varuna. Therefore Dilīpa and his queen should attend on and propitiate her daughter, Nandinī".

From the next morning the king and queen began to offer their services to Nandinī. The King followed her as her shadow. After twenty-one days, one morning Nandinī went to graze in a dense forest. As usual, the king also followed her. As they reached the middle of the woods, the king was enchanted for a moment by the charm of the Sylvan scenery. Just then, on turning round he saw a lion springing towards Nandinī to prey upon her. Suddenly he took up his bow and aimed an arrow at the lion, but to his great amazement, his hands were paralysed. The lion spoke to him as follows:—"O King, you need not exert yourself in vain. I am the servant of Lord Śiva. This holy deodar tree which you see in front of us, was planted and tended by Pārwatī. My task is to protect this tree. Pārvatī and Lord Śiva have authorized me to kill and eat the animals which come this way. Therefore, this cow is my food."

The king was in a fix. He begged the lion to spare Nandinī and to eat his (king's) body instead. The lion agreed. The king put down his arms and stood bowing down in from of the lion. Hearing the words, "Beloved child, arise" he looked up, and the lion had vanished. Just then Nandinī told him that it was she herself who had done this to test him. The king and Nandinī then returned to the Āśrama. As a result of Nandinī's blessing, the King's wife bore a son who later became the celebrated emperor Raghu. (Padma Purāṇa, Uttara Khaṇḍa, Chapter 198).

Once a powerful Asura named Vīrasena attacked Vaiśravaṇa. When Lord Śiva came to know of it he tired to defeat Vīrasena, but in vain. At Śiva's request, Mahāvisṇu entered the scene. He was also unable to subdue the Aura, Viṣṇu advised Vaiśravaṇa to seek the help of Dilīpa. Dilīpa went to Alakāpaurī and encountered Vīrasena. Under the shower of arrows farm Dilīpa, blood began to flow came to life as a new Vīrasena and all those Vīrasenas

continued a ceaseless battle with Dilīpa. At last Dilīpa prayed to Raktesvarī who suddenly appeared and drank all the blood. In this way the king managed to kill Vīrasena. (Kampa Rāmāyaṇa, Yuddha Kāṇḍa).

Once king Dilīpa led a saintly life on the bank of Gaṅgā, the sacred place worshipped by Devas, Ṛsis and Gandharvas. With religious practices and offering pūjā to Devas, Ṛsis and Pitṛs, he spent time in prayer and meditation. One day he happened to meet Vasiṣṭha, and paid homage to him. The sage Vasiṣṭha described to him all the places of sacred waters and explained the greatness of each.

DĪNANĀTHA

A King who lived in Dwāpara Age. He was a mighty and famous Vaisṇava. But his childless life distressed him very much. Once he consulted Gālava about his plight. Gālava assured him that if he performed a human sacrifice, a son would be born to him. A handsome, scholarly and highly-born man was to be sacrificed into the fire, A cripple, a dark-skinned man or a crude fellow was unsuitable for the purpose. The King's servants scoured the villages and towns looking for such a perfect man, but in vain. At last they reached a country called Daśapura, inhabited by noble Brāhmaṇas. The women of that place were reputed for their charming eyes. No man could resist their fascination. In that lovely city there lived a Brāhmaṇa named Kṛṣṇadeva with his virtuous wife and three sons. The King's servants requested Kṛsṇadeva to give one of his sons to be sacrificed. They offered four lakhs of gold coins as price. The Brāhmaṇa and his wife cried bitterly and Kṛsṇadeva offered himself instead of his sons. The royal servants seized one of his sons after throwing gold coins in the house and prepared to take him away. At this stage the second son of Kṛṣṇadeva came forward and volunteered himself. They agreed and he accompanied them to the palace. On their way they met the sage Visvāmitra. He asked them to release the boy but they refused to set him free. The sage followed them to the palace and undertook to perform a sacrifice which would bless the king with progeny without a human sacrifice. The king accepted the offer and thus, the boy was saved.

DĪPAKARṆI

A character in Guṇāḍhya's Bṛhatkathā. Dīpakarṅi was a King. He had a wife named Śaktimatī. One day while she was sleeping in the garden she was bitten by a snake and she died. Distressed by her departure, Dīpakarṇi accepted Brahmacarya. He was deeply grieved because he had no son to succeed to his throne. One day Śiva appeared to him in a dream and told him thus:–"Whne you pass through the forest, you will come across a youth riding a lion. Take him to your palace; he will be your son." Dīpakarṇi woke up happily. He had faith in his dream. One day he went to a distant forest for hunting. There he saw a very handsome boy riding on a lion. He was reminded of his dream when the boy dismounted and the lion walked away slowly to a nearby stream to drink water. At once Dīpakarṇi shot an arrow at the lion. Suddenly the lion gave up its animal shape and transformed itself into a man and spoke to the king as follows:

I am a Yaksa named Sāta and friend of Vaisravaṇa. Once when I went to bathe in the

river Gaṅgā, I happened to see a Ṛsi virgin and I fell in love with her. I married her according to the Gāndharva rules. The Ṛsis who came to know of it turned us into a lion couple by their curse. When we fell at their feet and begged pardon, they gave her a blessing that a son would be born to her and that I would fall under your arrow. After that we were wandering about as a lion-couple and in due course she became pregnant. In the fullness of time she gave to this body and then was liberated from the curse. I ahve been brining him up by giving the milk of lionesses. Now, by being hit by your arrow, I am also relaesed from the curse. From this time kindly receive this mighty youth as your own."

After saying this, the Yakṣa vanished. Dīpakarṇi returned to the palace, taking the boy with him. Since he was carried by Sāta, the boy was named "Sātavāhana". When he grew up into a youth, Dīpakarṇi handed over the rule of the kingdom to him and entered into Vānaprastha. In course of time Sātavāhana became an emperor. (Kathāsaritsāgara, Kathāpīṭha lambaka, 6th Taraṅga).

DĪRGHATAMAS

A great Muni.

Aṅgiras, the son of Brahmā, had two sons, Utathya and Bṛhaspati. One day when Utathya was away from home, Bṛhaspati approached his elder brother's wife, Mamatā, who was pregnant at the time, and tried to have sexual union with her. But she tried to dissuade him and said—"The child in my womb, born from Utathya's semen has already mastered Vedas and Vedāṁgas. Your semen is also equally powerful. How can my womb bear the combined force of the two semens? So please refrain from this attempt of yours." But even after hearing these words of this sister-in-law, Bṛhaspati was not able to control his passions. At the time of the intercourse, when the semen of Bṛhaspati entered the womb, the child within it cired out—"Father! this passion is improper. Two persons have no place here. So withdraw your semen." Bṛhaspati did not heed the request. The child in the whom repelled the semen that entered the womb with his foot and it dropped on the floor. Bṛhaspati who became angry, cursed the child. As a result, the boy was born blind. He got the name "Dīrghatamas" because he was born blind. (M.B. Ādi Parva, Chapter 104).

In brilliance of parts, Dīrghatamas equalled Bṛhaspati. Dīrghatamas, who was born blind, married Pradvesi, a Brāhmaṇī. The couple had many children, chief of whom was Gautama. But after the birth of the children, Dīrghatmas fell into evil ways and became and object of hatred and contempt. The inmates of Āśramas dubbed him a sinner. His wife, was disgusted with him. One day, the enraged Dīrghatamas, in his fury cursed women as a hold and Pradvesī could not control her anger. She, with the help of Gautama and other sons made a raft and placing Dīrghatamas on it, floated it down the river Gaṅga. The King Bali happened to see the raft floating down the river. He sent men to bring the boat to the bank. The king recognized Dīrghatamas and asked the Muni to beget brilliant and intelligent children by his queen. Dīrghatamas agreed and the king sent the queen Sudesṇā to him. The queen who did not find pleasure in the company of the blind and decrepit Muni sent a nurse to him. The nurse bore to him Kakṣīvān and ten other sons all of whom became great scholars. After some years the king came to know that the mother of those boys was the nurse. Then he sent Sudesṇā again

to the Muni. Dīrghatamas, after touching her body blessed her and five sons, Aṅga-Vaṅga, Kaliṅga, Puṇḍra and Śuṅga were born to her. They founded five kingdoms which were known by their names respectively. They founded five kindgoms which were known by their names respectively. They are known by their modern names: Bhāgalpura, Bengāli, Āndhra, Rājasāhi and Tāmravika.

DITI

A daughter of Dakṣa Prajāpati. She was married to Kaśyapa, grandson of Brahmā and son of Marīci. She had many sisters, chief among whom were Aditi, Kālā, Danāyus, Danu, Siṁhikā, Krodhā, Pṛthā, Viśvā, Vinatā, Kapilā, Muni and Kadrū. Kaśyapa's sons by Aditi became Devas (Āditeyas) and his sons by Diti became Asuras (Daityas).

Devas and Asuras agreed to churn the ocean of milk as a joint endeavor. But when Amṛta rose up to the surface, they began to quarrel over it. In the battle between Devas and Asuras for the possession of Amṛta, Diti's sons were killed.

In her inconsolable grief at the death of her sons, Diti prayed to her husband Kaśyapa that she should be blessed with a brave and heroic son who would be capable of killing Indra. The sage granted her the boon and told her that by worshipping the lord with a pure mind and body for a hundred years, she would bear a son who would be mighty enough to kill Indra. Indue course Diti became pregnant and following her husband's advice, she fervently worshipped the Lord and remained pure in mind and body. When Indra came to know that the child in Diti's womb was to be his slayer, he approached her under the disguise of an attendant, offering to serve her. He waited for an opportunity to get access to her and before the expiry of a hundred years he got a chance. One day, Diti went to bed without washing her feet and fell asleep. Indra took his Vajra and gaining access to her womb cut the embroy within it into seven pieces. The child in the womb began to cry loudly. Indra asked it "MĀ RUDA" (Do not cry). Then he proceeded to cut each of the seven pieces again into seven and finally there were forty-nine pieces in all. They subsequently became Devas known as "Maruts." They got the name Maruts because Indra told them "Mā Ruda." All the forty-nine Maruts later on became the helpers of Indra. (Viṣṇu Purāṇa, Part 1, Chapter 21).

Asuras were Diti's sons. Chief among them were Hiraṇyakaśipu and Hiraṇyākṣa. They had a sister named Siṁhikā. Hiraṇyakaśipu had four sons—Anuhlāda, Hlāda, Prahlāda and Saṁhlāda who were famous for their glory and might. Śūrapadma, Siṁhavaktra, Tārakāsura, Gomukha and Ajāmuka were also Diti's sons. Of them, Śūrapadama had four sons by his wife Mayasutā, who were Bhānukopa, Agnimukha, Vajrabābhu and Hiraṇya. An Āsura named Mahāśūra was born to Siṁhavaktra by his wife, Vibhūti. The Asuras, Śambara, Śakuni, Dvimūrdhā, Śaṅku, Aśva, were the sons of Hiraṇyāksa. Siṁhikā married Vipracitti: Rāhu and Ketu were born to them. Saṁhlāda, the son of Hiraṇyakaśipu had three sons, Āyusmān, Śibi and Bāskala. Virocana was the son of Prahlāda; Mahābali and to Bāṇa were born four crores of Nivātakavacas. All these were the prominent children of Diti. Besides them, Diti had corers of other Asuras born to her. (Visṇu Purāṇa, Part 1, Chapter 3; Harivasṁśa, Chapter 3).

Hiraṇyakaśipu and Hiraṇyāksa were the rebirth of Jaya and Vijaya, the two gate-keepers of Mahāviṣṇu. There is a story as to how they were born as the sons of Diti.

Diti was one of the wives of Kaśyapa. She had no children while the other wives of Kaśyapa had children. Jealousy and grief rankled in her mind. One day she approached Kaśyapa and pressed him to beget a son for her. It was the time of dusk when Kaśyapa was deeply absorbed in his day's devotional worship. She disturbed his "Dhyāna" (devotional concentration) by her importunity, but the was reluctant to yield to her wishes at such an inauspicious time. It is at dusk that Śiva goes about with his attendant hordes of spirits, wearing the crown of his matted hair covered with the dust carried by the whirlwinds from cremation grounds and keeping his three eyes wide open. Kaśyapa asked Diti to wait for a few minutes, until that terrible time was over, but she did not heed his advice. In the fury of her passion she sprang towards him and stripped him of his clothes and in the end Kaśyapa yielded to her carnal desires. But after the act he in a repentant mood told her that she had defiled her mind by having sexual union in that unholy hour and by doing so had sinned against the gods. As a result, twin sons will be born in her womb. They would persecute and torture the three worlds. Mahāviṣṇu would incarnate to destroy them. But since she also felt a little regret in her act, a grandson of her (Prahlāda) will become a devotee of Viṣṇu.

DIVODĀSA. (ATITHIGVA)

A King of Kāśī.

From Viṣṇu descended in the following order:—Brahmā - Atri - Candra - Budha - Purūravas - Āyus - Anenas - Pratiksatra - Sṛñjaya - Jaya - Vijaya - Kṛti-Haryaśva-Sahadeva - Nadina - Jayatsena - Saṁkṛti - Kṣatradharmā-Śuhotra-Śala - Ārṣṭeseṇa-Kāśa - Dīrghattapas - Dhanvantari - Ketumān - Bhīmaratha - Divodāsa.

Divodāsa's great grandfather's father, Kāśa had many sons. They were called the Kāśis. It was from Kāśa's reign that VārāṇasA came to be called Kāśī. (Hari Vaṁśa. Chapter 29).

Tule ruler of Kāśī in those days was Divodāsa. It was a prosperous period in the country. As a rule, man turns to God only when faced with misfortunes. So Śiva decided to bring about a famine among the people of the country by ruining it. For that the sent sage Kumbhaka to Vārāṇasī. Kumhaka arrived in Kāśī and appeared to the barber Karṇaka to whom he communicated Śiva's intentions. The barber cheerfully fell in with the proposal and built a temple on the next day the residence of Kumbhaka. Living in the temple, Kumbhaka began to participate in the spiritual matters of the people. His blessings were much sought after and people came to have deep faith in him.

Divodāsa had no children. He had made many pious offerings to gods and performed many holy rites for removing his wife's sterility, but it was all in vain. At last, at the King's suggestion, she began to offer pūjā to Kumbhaka praying for issue. But even after a long period of devoted worship, she received no blessing or boon from the sage. Moved by the pathetic condition of his queen, Suyaśas, Divodāsa reproached Kumbhaka very severely. He reprimanded him for denying his blessings to the queen while he was showering them on all and sundry in the country. Provoked at the King's rebuke, Kumbhaka pronounced a curse that the country should be ruined. As a result of it the country began to decline. (Harivaṁśa, Chapter 29).

Śiva and Pārwatī came and settled down in Vārāṇasī. After some years, Pārwatī began to

press her husband to leave the place and to go somewhere else. Śiva was not inclined to do so. He said the place was "Avimukta" and therefore insisted that he would not leave it. From that time the place came to be called "Avimukta."

Other details

Towards the end of his life Divodāsa became a Rājarsi (Royal Saint). There are numerous references to this Rājarsi in the Ṛgveda. Since Divodāsa was of a very hospitable nature of he was known by another name, "Atithigva". In Ṛgveda, 1st Maṇḍala, 16th Anuvāka, 127th Sūkta, we read that once he hid himself under to escape from an Asura called Śaṁbara.

Divodāa had a son named "Parucchepa", who was a Ṛsi. Ṛgveda 1st Maṇḍala 19th Anuvāka, 127th Sūkta relates to Parucchepa.

Bhīmaratha, the father of Divodāsa, had two other names, Bhīmasena, and Sudeva. Divodāsa purchased Mādhavī, the daughter of Yayāti after paying two hundred Śyāmakarṇāśvas (beautiful horses with dark coloured ears) to Gālava, so that he might have children. After the birth of his children, he returned Mādhavī to her father.

He sits is Yama's assembly and offers Pūjā to Yama.

Divodāsa once plundered the accessories of his enemies. Agnihotra vanished after it.

It was at the behest of Indra that Divodāsa built the city of Vāraṇasī.

Once Divodāsa fought with the King of Hehaya for one thousand days. After having lost his army he went to the sage Bharadvāja and performed Putrakāmeṣṭi sacrifice. As a result of it a son Pratardana was born to him.

Other names of Divodāsa used in the Mahābhārata are—Bhaimaseni, Kāśīśa, Saudeva, Sudevatanaya etc.

THE DOCTRINE OF INCARNATION

The doctrine of the *avatāra* is one of the most widely known of distinctive Hindu ideas, due in large part to is prominent role in the metaphysics of the Bhāgavad Gītā. Less known is the fact that the concept received its greatest development and virtually all the essential facets of its present meaning at the hands of the Purāṇic writers. No Purāṇa fails to narrate the myths relating to at least some *avatāras,* but the considerable degree of variation in detail from one work to another is decisive evidence that the specific contents deduced from the general theory were still fluid. One writer has suggested that this difference in the elaboration of the *avatā-a* concept may provide a valuable key to the relative chronology of the various Purāṇic writings.

The "river" which is to be "crossed down" becomes apparent in the light of these verses. It is symbolic of the passage from unconditioned to conditioned, from infinite to finite, from eternity into the temporal sphere. It is the *saṁsāric* flux over which the Buddhist tried to pass in the opposite direction by means of his *mahāyāna* or *hīna-yānā,* great or lesser vehicle or boat.

Both directions are implied in the conception of the *avatāra,* although a superficial reading of the relevant passages or excessive literalism is apt to obscure its two-fold aspect. The divine descent into earthly form and nature for the restoration of the balance of *dharma*

produces a corresponding ascent of the manifest universe towards the divine nature and consciousness.

To the modern mind conditioned by the dualism of much Western theological speculation, the mystery of the *Avatāra* consists in the first aspect, *i.e.*, the possibility of limitation of that which by definition is unlimited. The natural tendency from this viewpoint is to regard the *avatāra* as at best an extremely high manifestation of human character or genius. In the Vedāntic system one which the *avatāra*-concept is based, the problem is reversed. Since all is Brahman, *ekamevādvitīyam*, the formidable dualistic objection is null and void from the beginning. The primary question that arises now is how an *avatāra* is to be distinguished from all the other manifestations of the divine in the world of names and forms, *nāmarūpa*.

This problem is recognizable in the Purāṇic literature. Unanimity with regard to the number and identity of the *avatātras* is not an established fact, but emerges as the end-product of a long process of collective experience and re-formulation. While details of this process will be examined shortly, it is relevant to draw attention at this point to a passage in the Bhāgavata-Purāṇa. After listing twenty-two "sportful descents" (*līlāvatāra*) to the Divine, the writer continues.

Despite the absence of any developed idea of the *avatāra* in the Vedic sources, it is notable that several of the later stories are prefigured in the earlier writing. To give but a single illustration, the germ of the Vāmana *avatāra* is to be traced in a Ṛg. Vedic hymn to Viṣṇu :"Visṇu strode over this universe, and in three places planted his step" (I.154.2b). The symbolism is further developed in the Śatapatha Brāhmaṇa, and the dwarf-aspect (*vāmana*) is first introduced.

One other feature unique to these two Purāṇas must be noted. Both tell of the curse of Bhṛgu, which necessitated *seven* "descents" of Viṣṇu and not ten. Furthermore, both Purāṇas divide their lists of ten *avatāras* into three incarnations "in heaven" (*divya-saṁbhūtis*) and seven among men. A tentative suggestion may be advanced, on the basis of these peculiarities, that a tradition prior to that of the end *avatāras* may have included only seven, although in the absence of critical editions of the Purāṇas listing manuscript variants, it would be impossible to determine which seven incarnations made up the earlier list. It is interesting to note that Hopkins has arrived at a similar conclusion with regard to the lists of *avatāras* contained in the Mahābhārata.

A somewhat later development is the expansion of the number of *avatāras* beyond ten in order to give a place to other manifestations of the divine. Two lengthy lists of *avatāras* in the Bhāgavata Purāṇa have already been noted, and in two other places that work deals rather extensively with the concept. All four lists contain more than ten, and no two are entirely in agreement. The Garuḍa Purāṇa, in a similar vein to the Bhāgavata, lists nineteen incarnations, some of which are unique to this source. An interesting sidelight is the appearance of the name of Kapila, the founder of the Sāṁkhya *darśana*, as an incarnation. But the most important point to be noted about these five lists is that, despite their variations, each contains the names of all the *avatāras* who were eventually recognized in the received group of ten. Testimony to the existence of this latter and final development in Purāṇic times is to be found in the Agni and Varāha Purāṇas. An inscription at Mahabalipuram establishes an absolute *terminus ad*

quem for the accepted *daśāvatāra* in the early eighth century A.D.

It is unnecessary to multiply examples from the other Purāṇas to show that the concept of the *avatāra* passed through three quite distinct stages during Purāṇic times : (1) rudimentary and ill-defined lists of ten *avatāras*, perhaps based on some earlier tradition of seven; (2) greatly augmented and widely divergent "hero-lists", manifestation; and (3) the received *daśāvatāra*, nine past and one future, selected from the large list of candidates proposed in the second stage and conforming to a more rigid definition of the idea. Jean Herbert reminds us that.... while Western scientists simply ridiculed the idea, too many Hindu Pandits busied themselves with learned and necessarily barren discussions as to whether the number should be taken (sic) as 10 or 22, or more. Will a long winded academic debate as to the number of sections in which the Indian Ocean should be divided lead us to a fuller knowledge of its resources?

So it is to be legends and meanings of the ten *avatāras* that attention in not directed.

Myths of the Daśāvatāra

Matsya. The work of the fish-incarnation is directly connected with the Hindu versions of the ubiquitous flood legend. In Indian literature this traditional myth first appears in developed from in the Śatapatha Brāhmaṇa (I. 8. 1), although some have seen a prefiguration of the theme in the Ṛg Veda. The details of the story vary only slightly in the different Purāṇas.

Toward the close of a *kṛta yuga* Manu, the son of Vivasvān was performing *tapas* for final liberation. As he was pouring a libation, there arose from the water in the hollow of his hand a small fish which said, "Save me, for I fear the alligators and other monsters he." Manu therefore put the fish in a jar. Soon the fish outgrew the jar and said, "Give me a bigger place." But the fish soon became too large for a well and a pond into which Manu had cast him, and was finally carried by Manu to the ocean.

Beholding such a wondrous fish, Manu was filled with awe and recognized that it was none other than a *māyic* form of Viṣṇu. The fish then told Manu of the deluge which was to come upon the earth in seven days because a demon named Hayagrīva had stolen and destroyed the Vedas. He instructed Manu to take with him the seeds of creation and the seven *rsis*, and board a ship which would appear for him. Manu did all this and, tying the ship to a horn on the immense fish, was preserved from being submerged by the flood. Hayagrīva was killed, the Vedic *mantras* were recovered, and the son of Vivasvat became the Vaivasvata Manu, progenitor of the human species for the next cycle. Another version of the story adds that the Matsya Purāṇa was recited by the fish to Manu and *ṛsis* while they were in the boat.

Kūrma. The origin of this *avatāra* is to traced to a verse in the Śatapatha Brāhmaṇa: "Prajāpati, having assumed the form of a tortoise (Kūrma), created living beings. That which he created he made (akarot), hence the word Kūrma (VII.5.1.5). This etymological note was expanded until it took on a character all its own in the legend of the churning of Ocean of Milk.

This new crisis was brought about in the age-old struggle between gods and demons when one of the demons was granted, as a boon, the ability to restore life to the dead. Clearly the gods were at a disadvantage in the enusing war with the selfconfident *asuras*, for whenever

one of the latter was killed, he was immediately restored to life again and re-entered the conflict. The gods betook themselves to Visṇu, who proclaimed that only amṛta, the elixir of immortality, could restore them to their former state of strength and glory. Inasmuch as many other desired objects had been lost in the Ocean of Milk during the last deluge, a truce was made with the *asuras* and preparations were begun to churn the ocean. Mount Mandara was chosen as a churning staff, and the serpent Vāsuki, to be identified with the cosmic serpent Śesa, was to be used as the churning rope.

The process had barely begun when it was recognized that Mount Mandara was sinking into the mud of the ocean. Viṣṇu then took the form of the Kūrma and made his back the base or pivot for the mountain. From the churning came the "fourteen precious things," concluding with *amṛta*. At the sight of this, both gods and demons rushed to obtain for themselves the potent beverage, but Viṣṇu instantly assumed the form of a beautiful girl Mohinī, and arrested their attention. Bewitched by her loveliness, both gods and *asuras* agreed to let her distribute the *amṛtra* to all of them, She began by serving the gods first and, when they had each drunk a potion, Mohinī disappeared. The *asuras* then realized that they had been taken by Visṇu's *māyā*, but it was too late. Thus, the balance of power was again secured.

A remarkable feature of this legend is the simultaneous appearances of Viṣṇu under several different aspects. He is the Kūrma, Śesa (cf. the sculptured reprsentations of Visṇu Anantaśāyin), Mohinī, one of the gods pulling on the churning rope (i.e., Vāsukī), and the leader of the heavenly hosts of onlookers.

Varāha. The boar is first mentioned in Ṛg. Veda VIII. 66.10 (*emūsa-varāha*), and in the Śatapatha Brāhmaṇa is related a story of the raising of the earth from the depths by a boar called Emūsa (XIV.1.2.11). Again the kernel of the later *avatār* legend is discovered in isolated Vedic texts which remain otherwise inexplicable.

The key to the Purāṇas lies in the unravelling of the Vedic symbolism, and *vice versa* the Vedic symbols find clarity of explanation in the Purāṇic legends.

Although all of the Purāṇas make some mention of the Varāha *avatāra*, there is a great deal of variation in the accounts. In several versions the figure of Hiraṇyākṣa, prominent in the Bhāgavata Purāṇa story given below, does not appear at all.

Hiraṇyākṣa, one of the two sons of Diti, practised extreme *tapas* in order to extract a boon from Brahmā. Finally he forced the creator-god to appear before him, and requested the boon that he could not be hurt be noxious animals, which he enumerated. Brahmā could only grant Hiraṇyākṣa's wish. As Zimmer has relevantly stated, in another context.

> .... Brahmā, though, in his heart of hearts, constantly siding with the gods and assisting them with his advice, remains strictly impartial. Representing the supreme consciousness of the world-organism, he cannot be aware of the actual balance of energies in its divine and demonic spheres and by, his wish-grating gesture he has as if to endorse the actual status of overwhelming strength which the demon has gained by storing boundless energy in fierce austerities. The exceptional condition which Brahmā is bound to grant him bestows, as it were, only a definite and actual form upon the incredible potential force which the demon has already acquired by his own efforts.

Having obtained his desire, Hairaṇyākṣa became excessively presumptuous and feared

none, not even the gods, who cowered before his approach. The earth became so heavy with the evils wrought by the demon that it sank beneath the waters of the ocean.

Visṇu, the all-preserver, intervened at this critical point and, in the form of a boar, lifted the earth from the depth on his tusk. Then he slew the evil Hiraṇyākṣa for, in his blind pride and desire, the demon had forgotten to include the boar in the list of animals from which he was secure by the boon of Brahmā.

Narasiṁha. The incarnation of Viṣṇu as man-lion is not prefigured in any of the traditional Vedic literature to the present writer's knowledge. However, it is mentioned in a minor work called the Nṛsiṁha-Tāpanīya Upanisad, upon which Śaṅkara wrote a commentary:

> The worshipper praises Viṣṇu as the all pervading [vis], for the removal of *avidyā*, as the *purusa* of terrifying form (*mūrti*), as that one who encompassed the entire world in his three steps....Thus, he is called Narasiṁha.

The Purāṇic form of the legend is linked with the preceding *avatāra*, since Hiraṇyakaśipu in this myth was the brother of Hiraṇyāksa.

Hiraṇyakaśipu, like his brother, received a boon from Brahmā as the result of his severe and lengthy *tapas*. His request was five-fold (1) that he might not meet with death at the hands of any being created by Brahmā; (2) that he should not die inside or outside, by day or night, by any weapon on earth or in the heavens nor at the hand of men, beasts, gods, or *asuras;* (3) that he should be sole ruler of all creatures. Armed with the security achieved through this mighty boon, Hiraṇyakaśipu set about avenging his brother's death by prohibiting all recognition of Viṣṇu within the three worlds. His command was without challenge except from his son Prahlāda, who remained and ardent devotee of Visṇu. Greatly angered, the father threatened the young man with all manner of torture and even death. Prahlāda was thrown into the ocean with stones weighting down his body, trampled under foot by a herd of elephants, and pushed down from a high cliff, but each time he returned unharmed because of his single-minded devotion to Viṣṇu.

Realizing that these methods were totally unavailing, Hiraṇyakaśipu attempted to win Prahlāda by argument. He demanded to be told whether Viṣṇu was present in a stone pillar of the place hall and, being told that Viṣṇu was omnipresent, kicked the pillar. Immediately Viṣṇu came forth as Narasiṁha, laid hold of Hiraṇyakaśipu, and tore open his abdomen. And since Narasiṁha was neither man nor beast, god nor *asura*, and since the encounter took place on the threshold of the palace hall at dusk, the conditions of the boon were not broken.

This *avatāra*, like the three preceding it, took place in the *satya* or *kṛata yuga*, although in the case of the first two the *manvantara* is different.

Vāmana. The Vedic roots of the dwarf-incarnation have already been discussed. The story of Vāmana is found with little variation in almost all of the Purāṇas, the Mārkaṇdeya being a notable exception.

In the *Tretā yuga* there arose a great and ambitious king by the name of Bali. With a large group of Brahmins as spiritual advisors, Bali set about the performance of powerful sacrificial rites with the object of attaining world-domination. Fortified with the strength gained from these rites, Bali entered Amarāvatī, the city of the gods, and set himself up as ruler, the gods having vacated their homes. Bali then performed one hundred *aśvamedhas,* making him the

equivalent of Indra.

Although he ignored the traditional worship of gods, whose dignity and power had been eclisped by him, Bali was by earthly standards a virtuous and righteous monarch, and was loved by his subjects for his kindness and generosity. Only one thing was lacking, Since there were no perceivable limits to his power, the king lacked humility. To correct this, and to restore the gods to their rightful position, Viṣṇu was born of Kaśyapa and Aditi as a dwarf. On a day when Bali was engaged in the preparations for a magnificent sacrifice, Vāmana in the guise of a *brahmachārin* entered the ceremonial hall. The king welcomed him with the respect befitting the small creature's status as a religious mendicant, and with ostentatious generosity asked Vāmana to take whatever he desired. The dwarf replied, "I ask only for a strip of land three paces long, as measured by my stride, O great ruler." Bali, unaware of the real identity of Vāman, urged him to ask for something more but, when the diminutive *brahmachārin* refused, laughingly acceded to his request.

Vāmana then expanded until it was no longer he, but the cosmic form of Viṣṇu, that filled the universe. With his first step he measured the entire earth and sky, and the second step reclaimed for the gods all the heavenly realms. He now accused Bali of deception, inasmuch as there was no place left for the promised third step. Thereupon the king demonstrated his true greatness and new-found humility by kneeling before the divine figure and calmly replying; "O illustrious one, if you consider my vow as insincere and worthless, I shall nevertheless justify it, for it was not made to deceive you. Pray place your third step on my head." Perceiving the king's ultimate devotion to *dharma* Viṣṇu praised him and bestowed on him various blessings.

Paraśurāma. Viṣṇu's sixth incarnation, as Rāma "with the axe" (*paraśu*), plays a relatively minor role in the Purāṇic literature. Reasons for this are not hard to discover. Although his story is found in the Mahābhārata, Paraśurāma is represented in that epic as being struck senseless by Rāmachandra. And he is introduced in Vālmīki's Rāmāyaṇa solely to bear witness to the superiority of Rāmachandra. In a meeting between the two just after the second Rāma had been married to Sītā, Paraśurāma was discomfited and retired from the story and from the world. The strong appeal and immediate popularity of Rāmachandra as an object of worship, together with the above accounts, prohibited the growth of strong sectarian devotion to Paraśurāma. The relatively brief narrative of Paraśurāma in the Bhāgavata Purāṇa adds nothing to that given in the Mahābhārata except his identification as an *avatāra.*

Ranging in the forest one day in pursuit of game Arjuna, the great Kṣatriya warrior, came with his retinue to the hermitage of the sage Jamadagni. He repaid the sage for his affluent hospitality by arrogantly stealing Kāmadhenu, the cow of plenty belonging to Jamadagni and the source of the sage's wealth. When Paraśurāma, Jamadagni's son returned to the hermitage and learned of the occurrence, he flew into a terrible rage and, taking his great axe, persued Arjuna to the latter's capital, Invincible warrior that he was, Paraśurāma destroyed the king with his whole army and restored Kāmadhenu to his father. But Jamadagni rebuked his son for, said he, "We Brahmins have earned honor through forbearance alone....Slaying a duly consecrated king is a great sin." He then directed Paraśurāma to make a pilgrimage in order to stone for his crime.

Shortly after Paraśurāma had returned from his visit to various holy places, his mother Reṇukā fell into great disfavours with her husband for defiling herself with lustful thoughts. As each of his five sons returned individually to the hermitage that evening, Jamadagni ordered him to kill Reṇukā. None obeyed Paraśurāma, the last to arrive, immediately did his father's bidding without question. The sage was pleased and offered him any liked. Paraśurāma asked for the restoration of his mother to life, with complete forgetfulness of having been slain by him, and this was effected by the powerful Jamadagni's *yogic* power.

In the meanwhile, Arjuna's sons resolved to avenge the death of their father, and during an absence of Paraśurāma they came to the hermitage and the beheaded Jamadagni. This was the origin of Paraśurāma's vow to annihilate the entire Ksatriya race. "Thrice seven times" he rid the world of Ksatriyas, and then renounced all forms of violence and retired from the world. The Bhāgavata Purāṇa makes no mention at this point of his meeting with Rāmachandra.

Rāmachandra. The last of three *avatāras* of the *tretā yuga,* and the main one, is Rāma, the son of King Daśaratha. The beautiful story of Rāma and Sītā is both too lengthy and too familiar for summary here. Immortalized in Valmiki's epic Rāmāyaṇa, he remained in that work a heroic human figure rather than an incarnation of Viṣṇu. But in Bhavabhūti's drama, Uttara Rāma Charita, he appears as an *avatātra.* The Purāṇas are unanimous in the recognition of his divine origin, and they devote extensive space not only to the events related in the epic, but to innumerable additional stories, many of which eventually found their way into Bhavabhūti's work.

For the Purāṇic writers, Rāma is the supreme example of the ideal human life. In every situation he is *dharma* incarnate. To his *guru* Viśvāmitra, he is the ideal disciple (*śisya*). To his father, the ideal son. To Śītā and Laksmaṇa, the ideal husband and brother, respectively. To Rāvaṇa, he is the ideal foe, since he combines ultimate courage with ultimate chivalry. To the inhabitants of Lankā, he is the ideal conqueror, for Rāma exquisitely unites within himself justice and infinite mercy. In his testing of Sita on her return, he shows himself as the ideal moralist, fulfilling the traditional *śāstric dharma* explicitly. And finally, to his own people in Ayodhyā, he becomes the ideal monarch.

Kṛṣṇa. If the legends of the Rāmachandra *avatāra* are difficult to summarize because of length, those surrounding Kṛṣṇa present an impossible task for they are virtually endless. The lengthiest books of two Purāṇas, the Bhāgavata and the Visṇu, are entirely given over to the exploits of Kṛṣṇa, and neither work duplicates in these sections the material already found in the Mahābhārta. Even this observation is misleading, since the figure of Kṛṣṇa pervades both Purāṇas in their entirety. The Brahma and Brahmavaivarta Purāṇas also deal exhaustively with the life of Kṛsṇa, the former having a common text with the Viṣṇu but older, while the latter is altogether unique in its emphasis on Rādhā as an incarnation of Laksmī. No Purāṇa omits recognition of this most beloved of the ten *avatāras.*

In view of such a preplexing wealth of sources, some of the inconsistencies of which can only be resolved by infinitely detailed critical study, a full story of Kṛṣṇa has yet to be constructed by scholars. Since the purpose of this essay is to deal with the *avatāras* collectively rather than to present a detailed analysis of each one individually, it will be assumed that the reader is familiar with the general outlines of the Kṛṣṇa legend — his birth and boyhood in

Bṛndāvana near the present Mathurā, re-settlement and kingship in the Gujarati realm of Dwārakā, and his role on the side of the Pāṇḍavas in the great war. Here we shall only draw attention to some of the significant issue with regard to the position of Kṛṣṇa in the total scheme of *avatāras.*

In the first place, the history of the Kṛṣṇa-figure may be explored briefly. Although the Ṛg Veda mentions a Kṛṣṇa in one hymn (VIII. 85. 13-14) and the Kausītakī Brahmaṇa alludes to this person (30.9), there is insufficient detail to link to later Kṛṣṇa with the one referred to in these passages. The first reference to Kṛṣṇa "the son of Devaki" occurs in the Chhāndogya Upanisad, in a verse which self-consciously attempts to proclaim the identity of its Kṛṣṇa with that of the previous two references (III.17.6). But it is only in the Mahābhārata that a distinct Krṣṇa Devakīputra emerges, first in the role of a human hero, religious teacher, and counsellor of the Pāṇḍavas, and later gradually raised to the leval of a divinity and even identified with Brahman.

The issue for the Purāṇic authors in the case of the Kṛṣṇa-*avatāra* was thus somewhat the reverse of that concerning the other *avatāras.* For while the others had to be raised to the status of incarnations of Viṣṇu from their various mythological roles, that question had already been settled regarding Kṛṣṇa. Indeed, the problem here was whether Kṛṣṇa was *only* an *avatāra,* one among several, or whether he was in some utterly unique sense the full manifestation of the Ultimate Reality. The difficulty was further intensified when Buddha was subsumed into the structure as a Vaisṇavite *avatāra.* For reasons of historical accuracy which could not be altered the Buddha incarnation had to be placed after Kṛsṇa and, with generally recognized ascending order in the first eight *avatāras,* this implied a supermacy of Buddha over Kṛṣṇa which was clearly untenable.

A tendency to extract Kṛṣṇa from the scheme of *avatāras* is illustrated by the enumeration given previously from the Matsya Purāṇa. The Bhāgavata Purāṇa uses the names Viṣṇu and Kṛṣṇa interchangeably for the most part, but does not directly confront the problem. Sometimes the name of Balarāma, Kṛṣṇa's brother, is substituted in the lists of *avatāras,* in order to reserve a higher position for Kṛṣṇa himself. But more of these approaches really provided a solution to the basic question. As the ambiguity of the term *avatāra* was removed it was found that any qualitative distinction which would make that term meaningful concurrently ruled out the possibility of creating some other separate category for Kṛṣṇa tended to lower the ultimate status of the former for the Vaisṇavite sectaries, and did nothing to clarify the relation of Kṛṣṇa to the *avatāras.* An element of support could be found for placing Balārama in the list of incarnations, since there existed a tradition according to which the represent a single hair of the diety. But the same tradition embarrassingly referred to Kṛṣṇa as representing another single hair of Viṣṇu, thus belittling the greatness of the Kṛṣna incarnation as a total manifestation of the diety. Furthermore, the story of Balarāma's death — his life-force departed when a great serpent issued forth from his mouth-suggested his identification with Śesa, the cosmic serpent, rather than with Visṇu, and this explanation was later adopted.

Final resolution of the problem was effected not so much by re-definition of the position of Kṛśṇa, but by conceiving the Buddha *avatāra* in such a way that the greatness of Kṛśṇa was not endangered. Kṛśṇa was accorded a place squarely within the pattern of Vaiṣṇative *avatāras,*

and could still be regarded as the supreme manifestation of Viṣṇu on this earth. The real ingenuity of thee Purāṇic theologians becomes apparent when the role of the Buddha incarnation in the Purāṇas is understood.

Buddha. There is unanimous agreement among scholars that one of the main contributory factors to the growth of Purāṇic literature was the threat posed to orthodox Hinduism by Buddhism. The religion of the Brahmins had been on the defensive, at least in Northern India, ever since Aśoka Mauraya's imperial patronage of Buddhism had made that religion a formidable influence in national affairs. In the Gupta era the balance of power swung once more to the side of orthodoxy. Yet it was a new orthodoxy based on the ancient religion but reformulated to meet the needs of a people in whom the spirit of *bhakti* had been aroused, aided in no small degree by the Mahāyāna form of Buddhism. In the reformulation of Hinduism and its subsequent victory over Buddhism. The Purāṇas played the major role. It was the daring Purāṇic assertion that the Buddha was, in reality, none other than an *avatāra* of Viṣṇu that gave a decisive impetus to the reintegration of Buddhist and Hindu ideals, worship, and devotees.

This masterful stroke was not, however, without grave problems for orthodoxy itself. It has already been shown that the pre-eminent position of Kṛṣṇa was placed in jeopardy. And the strategem could easily have boomeranged, for there was in it, at least superficially regarded, an implicit sanctioning of the Buddha's doctrines by Hinduism.

The Purāṇic answer was extremely simple, yet proved to be convincing. Buddha was an incarnation of Viṣṇu, to be sure, but a *nagative* one.

When the demons come to know the Vedic rites and begin to oppress the people, the [Viṣṇu} will assume an attractive and deluding form and teach them *adharma.*

Although in this passage the Buddha is not mentioned by name, the context leaves no doubt that he is the object of the reference, and the Bhāgavata Purāṇa explicity names the "deluder" in three other more or less parallel sections. The fullest treatment of the Buddha legend, naturally from the standpoint of orthodox Hinduism, is to be found in the Skanda Purāṇa, which was unfortunately not available at the time of writing.

The more customary Purāṇic technique, however, is to avoid direct reference to the Buddha by name. The accounts given in the Agni and Viṣṇu Purāṇas are typical. The *avatara* is called Māyāmoha ("infatuating deception"), but there is no possibility of mistaking the intent, for each Purāṇa goes on to mention that the followers of Māyāmoha were known as *arhatas.* The Viṣṇu Purāṇa adds,

In this manner he Māyāmoha said, "Know" [*budhyadhvam*], and they replied, "It is known" [*budhyate*]. Thus, those *daitya* [demons or *asuras*] were led away from their own religion (III. 18. 9).

The argument against the Buddha was further strengthened by a subtle but nonetheless important alteration in the theory associated with the cycle of the four *yugas,* or ages, a doctrine which all be more fully expounded shortly. Tradition dated the beginning of the *Kali yuga* from the death of Yudhiṣṭhira and Kṛśṇa at the end of the Mahābhārata war. The destruction and subsequent change wrought by that event was clearly felt to mark a major transition in the scheme of world history. But from the later vantage point of the Purāṇic author engaged in

combating Buddhist teachings, the advent of the Buddha seemed to correspond more closely to the descriptions of what was to happen in the Kali age. Without bothering to harmonize the two views, the Bhāgavata Purāṇa avers that this latter was the event that ushered in that phase of the cycle in which *dharma* was at its lowest ebb (I. 3. 24). Thus, the Buddha was carefully and completely integrated into the pattern of Vaiṣṇavite *avatāras* and the rhythmical cycle of universal evolution, and in such a way as to render him harmless to orthodoxy.

Kalkī. The tenth and final *avatāra* is to appear at the end of the *Kali yuga* for the renovation of the universe and the restoration of Kṛta *yuga.* None of the Purāṇas goes into elaborate detail, since Kalkī's role in future, but all are in close agreement on such facts as are given.

When the Vedic practices have been twisted beyond recognition and have nearly ceased, Viṣṇu will be born on this earth as Viṣṇuyaśas to root out all *adharma.* He will appear as an armed warrior mounted on a winged white horse, bedecked with jewels and brandishing an invicible blazing sword of destruction. His life span will be only twenty-five years, at the end of which he will give up his life at the confluence of the Ganges and Jumna Rivers, and the Kṛta age will commence once more.

The similarity of the function and the specific symbolism of Kalkī to the apocalyptic Jesus as pictured in the Biblical book of Revelation is too sriking to go unnoticed. While there is no evidence whatsoever to support any theory of direct dependence, it is obvious that both traditions felt the necessity to posit some future and final manifestation of the deity as an invulnerable warrior, come in order to annihilate all unrighteousness and to re-create the universe in its primordial uncorrupted perfection.

The Daivāsuram Motif

In two articles written some twenty-eight years ago, Ananda Coomaraswamy pointed out the all-important role played by the various stories of conflict between "angles and titans" (*daivā-asuram*)in understanding the Vedic literature. The two essays dealt respectively with the masculine and feminine powers, and proclaimed the essential consubstantiality of the warring forces behind the scenes. Later Coomaraswamy expanded his assertions to include the Mahabharata. The *daivāsuram* motif is also at the heart of Purāṇic mythology, and its significance is an important key to the cosmological interpretation of the *avatāras.*

In all that has been written about Purāṇas, one descriptive term is noticeably lacking. They have never been characterized as "brief". But there is another reason for their compendious nature than the superficial observation that they are repositories of a growing body of traditional lore which could find no other home, although such a claim certainly has its degree of truth. If the Purāṇas are lengthy it is because the history of the manifested universe, conceived macrocosmically or microcosmically, is in their view a never-ending process. No individual myth is or could be complete in and of itself. For example, to abstract the legend of King Pṛthu from its context, and by this is meant the entire Purāṇic chain of events of which it forms but a single link, is misleading, for it implies the achievement of stasis. The one saving feature in that myth is the incompleteness of the final *aśvamedha.* Even a larger mythological complex like the *daśāvatāra* is beguilingly deceptive, since it creates the impression of a beginning and an ending where, form the Purāṇic viewpoint, there is only

the endless procession of rhythmic alternation.

There is a certain sameness to these stories, as Zimmer has correctly observed.

....Again and again the controllers of divine other and harmony are restored to their heavenly seats though the disruptive powers of demonic evil appear to be invincible.... Moreover, the ever recurring assaults, upsetting the divine order, form an equally constant feature of the world's history; it actually moves from crisis to crisis, it lapses from spells of rest and harmony into ever renewed turmoil and temporary enslavement. The cosmic opera of the Hindu myths teaches the equanimity with which this cycle of events and epochs, sparing none, should be faced, full of faith, not in the ultimate triumph of the righteous cause, but in the ever renewed conquest of the forces of evil.

Every victory contains within itself the latent seed which, full-grown, becomes the next crisis, whether the drama be viewed from the vantage point of the gods or the demons. As with a hypothetical pendulum which might oscillate continuously without any friction to slow its movement, the world-process is ever in a dynamic balance, in the sense that gross imbalances initiate auto-corrective processes. These in turn lead to an opposite imbalance.

When Rāma, by means of a questionable but at the the time seemingly necessary ruse, killed Vāli in order to enlist the needed aid of his brother Sugrīva in the search for Sītā, he set in motion a slow but inexorable *karmic* process. This came to fruition when, Vāli, reincarnated as Jarā, despatched the arrow that mortally wounded the next *avatāra*, Kṛṣṇa. And thus the slight imbalance in the scales of the universal *dharma* was corrected. The slaying of the Hiraṇyākṣa by Viṣṇu as Varāha made possible the restoration of the earth above the waters. It concurrently generated the animosity of his brother Hiraṇyakaśipu, eventually necessitating the descent of Viṣṇu as Narasiṁha. And what were the long-range results of the tremendous energies expended in the task of churning the Ocean of Milk? Ironically, there were virtually none. Both the demons and the gods emerged with the prized gift of immortality, thereby insuring that their cosmic struggle for supremancy would endure perpetually, with neither side in a position ever to gain an ultimate victory. But the final and greatest irony is to be discovered in the role of Kalkī, the invincible warrior for righteousness of future manifestation. The coming of Kalkī signals the close of the Kalī age but also, through his work of renovation, the beginning again of Kṛta *yuga*. It is seldom recognized, and cannot be too much emphasized here, that the net effect of Kalkī's effort, therefore, is not to end the universal drama, but to bring it back again to the opening curtain!

The picture thus far given is not a particularly optimistic one, although it may be noted parenthetically that the terms optimism and pessimism are quite irrelevant to the ontological quest. Yet in view of the definition of *avatāra*-concept and the Purāṇic assertion that "the pastime [*lila*] of the Lord is always purposive", the teleological question must be raised. Is there such a thing as progress, in any ultimately meaningful sense of the term? If the question is phrased in this manner, the Purāṇic reply, consistent with the Upanisads and all orthodox Hindu tradition, would be inconclusive. Before this is shown fully, however, it is extremely important to recognize that there is a penultimate sense in which progress is not only meaningful but assumed. And this inquiry gets to the crux of the cosmological theory of the Purāṇas, and the place of *avatāras* in that structure.

Purāṇic Cosmology

The immense complexity and almost inexhaustible ramifications of Purāṇic cosmology necessitate strict limitation to a skeletal outline of those factors which directly related to the pattern of *avatāras*. Initially it is to be noted that the ten *avatāras* are classified by the Purāṇas according to the *yuga* in which their saving work was accomplished. The first four—Matsya, Kūrma, Varāha, and Narasiṁha—are said to have appeared in the Kṛta *yuga*. The next three—Vāmana, Paraśurāma, and Rāmachandra—descended in the second, or Tretā *yuga*. Kṛṣṇa and Buddha are associated with the Dvāpara *yuga*, and finally Kalkī does this appointed task in the Kali *yuga*. Now this diminishing number of *avatārs* in the successive yugas is in direct relationship to the deminising lengths of those *yugas*. It is not that the *avatāras* appear at regular intervals, but rather that the restoration of *dharmic* balance is felt to be necessary or desirable by Viṣṇu four times in Kṛta, only once in Kali *yuga*.

This pattern of frequency, however, is just the opposite of what might be expected from the wellknown characteristics of the four ages. Whatever differences appear between the Purāṇas in detailed descriptions of the *yugas*, all agree on the main outlines progressively as the cycle passes through Tretā, Dwāpara, and finally Kali. One of the most vivid Purāṇic similes in this connection pictures *dharma* as a bull.

In the Kṛta *yuga dharma* stands complete on four legs. As unrighteousness advance, *dharma* loses one limb in each suceeding *yuga*.

In a poignant scene in the Bhāgavata Purāṇa, King Pariksit comes upon the *dharma*-bull, trembling insecurely on a single leg in the face of an attack by Kali, whose name bears an etymological relationship to the term for time as the all devourer (*kāla*). He speaks to the bull:

> ....In the Kṛta *yuga* you had all four feet—*tapa* (religious austerity), *Śaucha* (purity), *dayā* (compassion), and *Satya* (truth). Three of these since been destroyed....Now you have only the foot of *satya* left, on which you somehow manage to support yourself. But Kali, encouraged by falsehood, desires to rob you of even that unsteady support (I.17.24-25).

If the role of the *avatāras* is concerned with the restoration of *dharma*, as the Bhāgavad Gītā has claimed, it would naturally be expected that those divine incarnations would increase with the decline of *dharma* in the later *yugas*.

The solution to this paradox lies in a closer analysis of the distinctive purpose of each *avatāra*. While the myths of the *daśāvatāra* taken individually exemplify the *daivāsuram* motif, taken collectively they are not tiresomely repetitive, but exhibit an evolutionary pattern.

A remarkable feature held in common by the first three *avatāras* is that in each case Visṇu is concerned with rescuing something from the waters which, in mythological traditions, symbolize the undifferentiated, chaotic, or in psychological terminology, the unconscious. It may be suggesed from this perspective that the Matsya, Kūrma and Varāha *avatāras* represent the emergence of life (or consiousness) onto dry land from the all-encompassing waters. The fish, strictly and aquatic creature, is succeeded by the amphibious tortoise. The boar is primarily a land animal, usually considered the lowest among the animals, and one that still has a particular affinity for water.

The emergence of nascent humanity from strictly animal nature is perfectly symbolized in Narasiṁha, half man and half "king-of the beasts". This *avatāra* came for the sole bestial purpose of killing. Nevertheless it is significant that the death of Hiraṇyakaśīpu was necessary in order to free the spiritual longing represented by Prahlāda. And it may be no accidental detail that Narasiṁha destroys the demons by ripping open his abdomen; for Prahlāda's bondage has resulted from the very loins from which he had sprung.

Next comes Vāmana, small, physically undeveloped, a dwarf. Yet containing within himself the consciousness of divine power, he takes posssession of the world. In Vāmana, greatly limited as he may appear, the animal nature can be completely transcended. If Paraśurāma continues this evolutionary pattern by representing the full potential of human physical strength channelled to a single purpose by the power of will, Rāmachandra is certainly the incarnation of moral strength and represents the human ideal (*Purusottama*), judged by every human cannon of ethical conduct. It is entirely possible that the meeting between Paraśurāma and Rāmachandra which resulted in the retirement of the former is meant to show the superiority of moral strength over physical prowess, however well-controlled the latter may be.

In delineating the role of Kṛṣṇa two values my be noted at the outset. First, his advent did not make devotion to Rāmachandra obsolete. Second and related to the first, morality is always presupposed in the teachings of Kṛṣṇa.

Rādhā and her friends, Yudhisṭhira and his brothers, Bhīshma and all the close disciples of Śrī Kriṣṇa had already learned, assimilated and practised all the ethics can teach.

They were in the same position as Śvetaketu Āruṇeya in the famous Upanisadic story. Though a pupil for twelve years, full of all knowledge, he could not cope with his father's question : "What is that which, being known, all else becomes known?" The figure of Kṛṣṇa stand as the symbolic answer given by the Purāṇas. Conscious of his identity with the divine, beyond good and evil, he represents that transcendental knowledge which comes only from intuitive awareness, *Vidyā, Dharma* does not become obsolete with the arrival of Kṛṣṇa but is transmuted into *svadharma.*

There is not Purāṇic evidence to support any assertion that the Buddha *avatāra* is a further step in this evolutionary process. As has been shown, the Purāṇas regard his function as purely negative. Nor can Buddhist scriptures be used in this connection, since his followers naturally do not coincide the Buddha to be an *avatāra.* A tentative suggestion may be offered, however, on the basis of the commonly accepted facts concerning the Buddha's teachings. If these be compared with the teachings of Kṛṣṇa as found in the Purāṇas, a striking contrast is immediately evident. Although bodh *avatāras* can experientially testify to the truth of the statement, *tat tvam asi* ("That art thou"), the precise definition of "That" is at considerable variance. Kṛṣṇa's identity is with *saguṇa* Brahman, the Godhead conceived with attributes, whereas Buddha's *nirvāṇa* seems to correspond to *nirguṇa* Brahman, the unmanifest and unthinkable Godhead without attributes. For Kṛṣṇa, *bhakti* is *mukti:* for Buddha, even *bhakti* must ultimately be given up in order to achieve liberation.

Since the Kalkī *avatāra* has not yet appeared according to the Purāṇas, it is obviously impossible to give any details of his position in this scheme. He will certainly represent

invincible power, but of a type which cannot be predicted. The colour white which is associated with him may be taken not only as a symbol of purity but also of fullness or plenitude, since it contains all other colours. Beyond such generalisations, however, it is unsafe of venture.

Before proceeding to relate the foregoing analysis to the system of *yugas*, it must once more be emphasized that the *avatāras* cannot be judged by any absolute standard as greater or lesser. Nor can the discovery of an evolutionary pattern in the incarnations be taken as necessarily supporting a concept of an expending deity : this would involve the crudest king of anthropomorphism. The sole criterion by which we may judge an *avatāra* is appropriateness to the specific situation at hand.

But having said this, it has still been shown that progressively fuller, or increasingly differentiated revelations of the divine are made available on earth as the regression of *dharma* occurs in the procession of the four *yugas*. The only possible explanation to be drawn for the evidence is that the socalled "decline of *dharma*" is both the cause and the *effect* of the increasing differentiation of the divine revelation. The growth of evil as the *yugas* succeeded each other is due to an expanding realization or actualisation of the inherent polarity in man and the universe. From the point of view of Western depth psychology, which must take man as its starting point, this involves expanding possibilities for both good and evil. But the Purāṇas tend to use a static conception of good and a dynamic conception of evil. Good consists in *sachchidānanda*, the unspeakable state of ultimate realization and there can be no meaningful assertion of growth in that concept. But evil, defined as that which produces separation or strengthens the conceit of individuality (*ahaṁkāra*), contains almost Infinite possibilities for expansion in form and degree.

The predominant tendency in modern Western thought is to regard Prometheus as a heroic figure, and to minimize the "original sin" involved in the rebellion of Adam in the primordial Garden. The underlying assumption in this interpretation—that human evolution is the standard of value—must not be ignored. While the Purāṇic writers are cognizant of man's growth in individuality and do not belittle it, they steadfastly refuse to set it up as the exclusive measure of good. The Matsya *avatāra* rescued not the highly differentiated man of the Kali *yuga*, but Manu, the progenitor of all mankind, the Hindu equivalent of Adam before the "fall," from the waters. But there is no a *priori* standard for judging the inferiority or superiority of Manu to Prahlāda, Yudhisṭhira, or any other creature of later times.

Progress may be given a limited meaning from the foregoing considerations, since the divine descent is into ever grosser forms of matter to effect its redemption. But what about the assertion that Kalkī comes to reinstitute Kṛta *yuga*? Does this not weigh the balance against the idea of progress in the manifested universe by implying a ceaseless repetitive cycle? The answer is not inevitably in the affirmative. The *yuga*-system is but a small part of a much larger scheme of *Parādhas*, two of which make up the life of one Brahmā. And the long succession of Brahmās points in turn to a still larger concept. Room is provided, therefore, in this staggeringly immense chronological scheme for evolution or progress or another level. The possibility of interpreting the cycle three dimensionally as a spiral is never ruled out.

It may still be argued that Purāṇic descriptions of the cosmic form of the Lord, eternal, unmoving, all-encompassing, prove the ultimate unreality of all distinction. It is true that the

Purāṇas are in agreement with the Upanisads and, for that matter, all orthodox Hinduism that, on an entirely different level, that of Brahman, progress and regress are meaningless. They are temporal terms, and outside of timespace concepts, they have no referents. But there is no reason to suppose that the atemporal has a greater reality than the temporal. *Neti-neti* is no closer to accuracy than *iti-iti* in the last analysis.

DRĀVIḌA BHĀṢĀ. (Dravidian Language).

Linguists have classified the languages of the world under certain groups. Important among them are the Indo-European group, the semitic group, the Hamitic group, the Ural Altiac group, the South-East Asiatic group, the Dravidian group, Austric group, the Bantu group and the Chinese group.

Almost all the languages in South India belong to the Dravidian group. The languages of this group are Tamil, Kannaḍa, Malayālam, Tulu, Kuṭaku, Toṭa, Koṭa, Baḍaka, Kuruk and Brāhūī. Of these Brāhūī alone is used in the mountain regions of Balucisthan. Linguists like Smīmud and others have stated that there is a close relation between the Australian and Dravidian languages. The Āryan language has influenceed the Dravidean languages to a great extent. But Tamil has not so much influenced as Telugu, Kannaḍa and Malayālam. It is because Tamil had a great wealth of literature of its own from ancient times.

The Dravidian group is again divided into four sections: Eastern, Western, Northern and Southern. Brāhūī is the only language in the Northern section. Its Etymology, grammar etc. are like that of the Dravidian group. But is had been influenced to a large extent by Iranian language, Still it keeps its Dravidian character.

Telugu, Goṇḍi, Kuruk, Kolāmi, Mālta etc. come under the Eastern group. Of these only Telugu has grown as a literary language. Telugu is in use from Madras to Mahendragiri. But it has various subdivisions and local differences. The Telugu used in the Districts of Kṛṣṇā and Godāvarī is considered to be the purest form. Golari, Sālevāri, Kāmāri, Vāsari, Dāsari etc. are its local subdivisions. Over modern Telugu, Sanskrit has its fulls-way.

Kannaḍa, Kuṭaku, Toṭa, Koḍa, etc. come under the western group. Kannaḍa is used in Mysore and the vicinity of the Districts of Coimbatore, Salem, Beliary, Anantapore etc. Baḍaka used in the Nilgiris, Kurumpa, used in the vicinity of Nilgiris, Kuṭaku used in Coorg; are the subdivisions of Kannaḍa. In edicts from the 5th century Kannaḍa could be seen in its ancient form. The modern Kannaḍa has been used from 16th century onwards. Tulu is in use in places between the rivers Candragiri in the south of Southern Canara and Kalyāṇapurī. Only a few ancient songs could be included in Tulu literature. The Malayālam script is used to write Tulu. But now certain books in Tulu have been published using Kannaḍa script.

Tamil and Malayālam are the languages of the Southern section. The oldest literature in the Dravidian group is in Tamil. The most ancient form of Tamil is seen in the edicts and stone tables of the 30th century B.C. The most important among them are the Saṅga works. The grammatical work 'Tokāppiyam, is the literary grammar of Centamil. Malayālam became an independent language only by the 8th century A.D. The close relation that exists between Tamil and Malayālam is not visible in any other language of the Dravidian group. By examining the inter-relations of the various languages in the Dravidian group, and nothing how close or

distant the relation is, we can ascertain which languages separated themselves first from the original Dravida language.

DROṆA.

The teacher in archery of the Pāṇḍavas and the Kauravas.

Droṇa was the son of Bharadvāja who had his hermitage erected on the bank of the Ganges. Once Bharadvāja went to the bathe in the river. When he got into the river he saw the celestial maid Ghṛtācī. The celestial maid ran away as soon as she saw the hermit. But her cloth was caught in grass and slipped off her body. When the hermit saw the complete form of her body which was bright and beautiful, he had seminal discharge. The discharged semen was kept in a Droṇa (trough). A child was born from that and he was named Droṇa, who was brought up in the hermitage.

Droṇa learned the art of using weapons from his father and the hermit Agniveśa. Drupada the prince of Pāñcāla was the fellow student of Droṇa. They became great friends. On completion of education Drupada returned to Pāñcāla. Droṇa married Kṛpī the daughter of Śaradvān. A son was born to them. At his birth the child neighed like the horse Uccaiḥśravas; so his parents named him Aśvatthāmā. Hearing that Parasurāma was giving Brāhmaṇas free gift of wealth and property, Droṇa reached there. Droṇa's desire was to get Dhanurveda (the art of archery). Droṇa with his disciples went to Mahendragiri and saw Paraśurāma, who was about to enter forest giving away everything he had. Paraśurāma said, "I have given away to the Brāhmaṇas gold and everything I had. The land I had conquered is given to Kaśyapa. Now there remains only my body some weapons. You can have one of them."

Droṇa preferred the weapons. Thus Droṇa got the entire armoury of Paraśurāma.

After receiving dhanurveda from Paraśurāma Droṇa went to Pāñcāla. Drupada who had been a fellow student of Droṇa was the King of Uttarapāñcāla then. Though Droṇa had become proficient in archery, he was very poor.

He had no money even to buy milk for his child. Once the playmates of Aśvatthāmā made him drink a mixture of water and flour saying that it was milk. So Droṇa approached Drupada for financial help. But Drupada shunned his fellow student, scolded him and sent him away without giving any help. Droṇa vowed that he would, somehow or other, take revenge upon Drupada and departed from Pāṇcāla.

The aim of Droṇa was to get some capable disciples. He reached Hastināpura and stayed in disguise with Gautama for a while. Once the Pāṇḍavas and the Kauravas who were boy were engaged in the game of Kāra (a kind of cricket play) outside the palace premises. The ball fell in a well by chance. The princess stood round the well and began to ponder how to get the 'ball' out of the well. They tried all means but in vain. At that time a Brāhmaṇa of dark complexion, short and aged, came by that way. It was Droṇa. The boys gathered round the old man. Droṇa threw his ring also into the well and said " "Your kingly qualities are very poor. Your education in using weapons is not complete. If you give me a meal I will get both the ring and the ball together" The boys agreed to the conditions. Droṇa took a grass and evoked arrow into it by mantra (spell) and shot it at the 'Kāra'. The next grass was shot at the first grass. It struck the first grass. Thus, he shot grasses one after another till the grass reached

the brink of the well and by pulling the grass he took the ball out. In the same way he took the ring also out of the well. When they got the 'Kāra' the boys stood round Droṇa and asked him what he would like as the reward for his deed. Droṇa said that they need only tell Bhīsma how a short man of dark that they need only tell Bhīsma how a short man of dark completion took the ball out of the well. Accordingly the boys went to Bhīsma and told him everything. Immediately Bhīsma and told him everything. Immediately Bhīsma understood that it was Droṇa. Bhīsma thought that Droṇa was the best person to teach the princes. So Droṇa was brought to the palace and was engaged as the teacher in archery.

Droṇa asked the Pāṇḍavas and the Kauravas to sit together and then told them. "There is one thing that you should do for me when your education is over". Hearing this they all kept silent. But Arjuna came forward and took the vow that he would achieve that task accordingly to the wish of the teacher.

The training in weapons commenced. Hearing of the fame of Droṇa, disciples came from places far and near. Arjuna was the first of all the students. Sending all the students to fetch water Droṇa taught his son Aśvatthāmā certain special lessons. Arjuna secretly knew this. So he brought water as quickly as possible before the others. As Droṇa loved his brilliant student Arjuna, he taught both his son and Arjuna alike the secrets. Seeing the brilliance of Arjuna Droṇa ordered the cook not to seat Arjuna in a dark place for meals. Yet it happened once that the light was extinguished by win while the princes were having their meals. All sat still, without eating, while Arujna alone ate his food. From this Arjuna discovered that without seeing the object one could hit the target by constant practice. Droṇa was greatly pleased at this and embracing him promised to try to make him such an expert that there would be none equal to him in archery.

Once Arjuna and the other disciples went to the forest for a hunt and there they met Ekalavya who was superior to Arjuna in archery. This Ekalavya had once approached Droṇa to learn archery from him. But it was against the rule for a Brahmin to teach a forester the art of fighting. So Ekalavya returned to the forest and making an earthen image of Droṇa worshipped it and began self-learning in archery. Now he had become superior to Arjuna in archery. The teacher had said that none would be equal to Arjuna in archery. Arjuna told Droṇa about Ekalavya. The teacher went to the forest and got the thumb of Ekalavya as the reward due to the teacher. Since then Ekalavya became a great archer though only of a lower level than Arjuna.

The education in archery and the use of weapons was nearing completion. In archery Arjuna was second to none. Duryodhana and Bhīma became expert club-men. Aśvattāmā was the first in secrets of archery. Nakula and Sahadeva became expert swordsmen. Arjuna was expert in all branches of weapon-training. Bhīma had bodily strength and Arujuna had the strength of learning. Yudhisṭhira was the foremost in chariot-fighting.

Once Droṇa place an artificial bird on the branch of a tree without the knwledge of the princes, to test their practice in archery. Then he placed his disciples with their bows, around the tree, and told them to shoot the bird down at his command. Droṇa first called Dharmaputra and told him to look at the bird. Then he asked him what he saw. Dharmaputra said that he saw the bird, the tree, the teacher and the students. He tested one by one. All gave the same

reply, that Dharmaputra gave. At last he asked Arjuna. Arjuna stood for a while, taking aim and said that he saw a bird only. The teacher commanded to shoot and Arjuna sent an arrow. At the first shot the bird fell down headless. With this test Droṇa understood that Arjuna could defeat Drupada and embraced his disciple.

Once Droṇa and his disciples went to bathe in the Ganges. While they were dipping and splashing in the water a crocodile caught Droṇa by the leg. Droṇa was unable to extricate himself from the grip of the crocodile. So he asked his disciples to shoot the crocodile and kill it. All stood a gape. Arjuna at once took bow and arrows and sent five arrows one after another at the corocdile, which died instantly and came afloat. The teacher, who was much pleased, got out of the water and embraced Arjuna and taught him 'Brahma Śirāstra', a divine weapon. After imparting this knowledge Droṇa told Arjuna not to operate this weapon on man. But if an enemy superior to man attacked him, then only, he should send this missile at him to kill him.

Giving due respect to the advice of the teacher, Arjuna received the Brahmaśirāstra.

When the training of the princes terminated, Dhṛtarāstra accorded sanction to hold a demonstration of weapon-play, by the princes. An arena was got ready. Droṇa entered the arena. As a preliminary rite Droṇa worshipped the gods. Then he invited Brāhmaṇas to bless his pupils. After that the pupils gave the teacher, gold, precious stones, cloths, and other costly things. The princes paid homage to their teacher. The teacher gave his blessings to them. With this the demonstration commenced. Clubbing between Duryodhana and Bhīma was a terrible one. But the mock fighting changed to a serious fight. Droṇa sent Aśvattāmā who separated them. The audience applauded their performance. The performance of Arjuna was of the most superior type and the audience and the teacher were struck with wonder at his extraordinary capability. Karṇa also showed his performance.

When demonstration came to an end it was the time for giving the teacher the gift due to him. The teacher had, at the beginning, told his pupils that on completion of the training they should give him a gift. Accordingly he demanded that Drupada, the King of Pāñcāla, should be brought before him with his hands tied. As soon as Duryodhana and Karṇa heard this they rapidly marched to Pāñcāla and engaged Drupada in a fight but were defeated by Durpada. After that Arjuna entered the battlefield, defeated and tied Drupada and brought him before Droṇa who was kind enough not to kill Drupada. The Kingdom of Pāñcāla was divided into two. Durpada was given Uttara-Pāñcāla and Droṇa took Daksiṇa Pāñcāla. Then Drupada was released.

One year after the revenge on Drupada Yudhisṭhira was anointed as heir-apparent, by Dhṛtarāsṭra. Once, in the council of the king, Droṇa called Arjuna to him and said: "Oh, Arjuna! you must take an oath to do a particular thing in the presence of your relatives. If it happens that I oppose you in battle you should fight against me without thinking that I am your teacher. This oath is your gift to your teacher." Arjuna agreed and took the oath Arjuna's conscience did not prick him when he had to fight against his teacher Droṇa in the battle of Bhārata between the Pāṇḍavas and Kauravas.

(1) Duryodhana and his party came to know only at the time of the svayaṁvara (marriage) of Pāñcālī that the Pāṇḍavas were not killed in the lac house burning. When Arjuna

won the test and got Pāñcālī, the Kauravas became furious and began to plot against the Pāṇḍavas. At that time Droṇa came to the council-hall of the Kauravas and said that the Kaurvas should go to Pāñcāla and greet the Pāṇḍavas, bring them back and give them half of the kingdom.

(2) Droṇa was present at the sacrifice of Rājasūya (imperial consecration) performed by Yudhisṭhira.

(3) When the game of dice was going on between Śakuni and Yudhisṭhira Droṇa came with Dhṛtarāṣṭra to the place to witness the game.

(4) Droṇa declared that the game of dice between Śakuni and Yudhisṭhira was not fair.

(5) Droṇa was well-versed in archery.

(6) While the Pāṇḍavas were living in the county of Virāṭa, Arjuna in the guise of Bṛhannala, fought with the Kauravas. Droṇa was the first to recognize Bṛhannala as Arjuna at the sound of his conch.

(7) In that fight Droṇa fought with Arjuna whose arrows wounded Droṇa and he ran away from the battlefield.

(8) When Śrī Kṛṣṇa came to the council-hall of the Kauravas to plead for a treaty on behalf of the Pāṇḍavas who had returned after forest life and pseudonymity, Droṇa took the side of the Pāṇḍavas and argued with Duryodhana.

(9) Droṇa advised Dhṛtarāṣṭra to see that a battle between the Kauravas and the Pāṇḍavas was avoided.

(10) When it was almost decided that the battle was inevitable Droṇa boasted to Duryodhana that he would annihilate the army of the Pāṇḍavas within a month.

At heart Droṇa was on the side of the Pāṇḍavas. But he fought against them, taking the side of the Kauravas. Even at that time he ardently wished the Pāṇḍavas to win the battle. What is the reason for it? An answer to this question is found in Mahābhārata, Bhīsma Parva, Chapter 43.

The battle was about to begin. Dharmaputra went to Droṇa and bowed before him and requested to bless him so that he might win the battle against the Kauravas. Droṇa said, "It is good on your part to have come and seen me before the battle is begun. If you had not seen me I would have cursed you to lose the battle. But today I am honoured since you have come. You fight the battle. Victory is yours. But I have to stand with the Kauravas, and there is a reason for it. Man is a slave of money and money is not the slave of Man. The Kauravas have tied me with money. Śrī Kṛṣṇa will be on the side of the righteous. Where Śrī Kṛṣṇa is, there will be victory. But so long as I fight it is difficult for your to win. So try to kill me at the beginning of the battle. You need not feel sorry for killing your teacher. Because when I shower arrows and fight vehemently I won't look to see which enemy has struck me down. Enemies could kill me only when I am lying one darbha grass leaving fighting in disappointment. I will put down my weapons in battle only when I hear words which I dislike to hear."

After having reveled these secrets of his own he sent Yudhisṭhira back.

(1) On the first day of the battle Droṇa fought in a combat with Dhṛsṭadyumna, who was defeated.

(2) Droṇa killed Śaṅkha the son of King Virāṭa.
(3) Droṇa became unconscious by the clubbing of Bhīmasena.
(4) Droṇa fought with Arjuna.
(5) Droṇa defeated Drupada.
(6) There was a fight between Droṇa and Yudhisṭhira.
(7) Droṇa combated with Dhṛṣṭadyumna.
(8) He became the commander-in-general after the fall of Bhīsma.
(9) He gave Duryodhana a boon to catch Yudhisṭhira alive.
(10) He killed Yugandhara .
(11) Vyāghradatta and Siṁhasena were killed by Droṇa. (M.B. Droṇa Parva, Chapter, 16, Stanza 37).
(12) In the fight which followed Arjuna and his army were driven back by Droṇa.
(13) Droṇa advised Duroydhana to try to get Arjuna away from the battlefield.
(14) He killed Baka.
(15) He killed Sātyaki.
(16) He killed Śatānīka.
(17) Dṛdhasena was killed by Droṇa.
(18) Droṇa killed Kṣema.
(19) He killed Vasudāna and Kṣatradeva.
(20) He fought again with Dhṛṣṭadyumna.
(21) He annihilated the army of the Pāṇḍavas.
(22) He made and Cakravyūha. (Strategical formation of the army in the shape of a wheel).
(23) He broke the sword of Abimanyu .
(24) By forming cakraśakaṭavyūha he saved Jayadratha.
(25) He fought with Arjuna again.
(26) He put the divine armour on Duryodhana.
(27) A fierce fight ensued between Droṇa and Dhṛṣṭadhymna.
(28) He wounded Sātyaki.
(29) Sātyaki defeated Droṇa.
(30) Droṇa scolded Duśśāsana who ran away defeated by Sātyaki.
(31) He killed Vīraketu.
(32) He killed Citraketu, Sudhanvā, Citravarmā and Citraratha.
(33) He fell unconscious, hit by Dhṛṣṭadyumna.
(34) He defeated Dhṛṣṭadyumna.
(35) He killed Bṛhatkṣatra.
(36) He killed Dhṛṣṭaketu for his son.
(37) Sahadeva, the son of Jarāsandha, was killed by Droṇa.
(38) He killed Ksatradharmā the son of Dhṛsṭadyumna.
(39) Bhīmasena defeated Droṇa.
(40) Bhīmasena threw away the chariot with Droṇa in it eight times.
(41) Droṇa-killed the King of Hehaya, all the sons of Dhṛsṭadyumna, and the King Śibi.
(42) He became unconscious in the fight with Yudhisṭhira.

(43) He killed Drupada and Virāṭa, the grandsons of Drupada.
(44) Hearing that Aśvatthāmā had been killed he was filled with grief.
(45) After that throwing away the weapons, he immersed in a deep meditation and attained harmony with the Supreme Being and his spirit entered the realm of Brahmā.
(46) Thus by the power of meditation his spirit went to heaven and the body without spirit sat motionless in meditation. Dhṛṣṭadyumna cut off his head and thus killed Droṇa.

Yajñasena went to the hermitage of Bharadvāja for education. Droṇa, who became a great teacher in archery later, was also a student and disciple of Bharadvāja at that time. Thus during the time of education both Drupada and Droṇa became fast friends. After receiving education Drupada returned to his country. At that time Pāñcāla was ruled by Pṛsata. When Yajñasena retuned on completion of his education, Pṛṣata died and Yajñasena was anointed as King of Uttara-Pāñcāla.

It has already been said that during the period of education Droṇa and Yajñasena were fast friends. Once Drupada said to Droṇa : "My dear friend. My father has told me that I would be made the King of Uttara Pāñcāla on completing my education. Thus, if I become a King, the treasury of the King will be at your disposal."

After the education both returned to their places. Not much later Droṇa got married. A son born to him was named Aśvatthāmā. Droṇa was so poor that he could not even buy milk for his child. Once the friends of Aśvatthāmā mixed flour in water and made him drink it saying that it was milk. Aśvatthāmā drank it without knowing that it was not milk. Thinking that he had become energetic by drinking milk he began to run with the other boys. At last they told him the truth and teased him.

Though Droṇa and Draped were on friendly terms Drupada did not forget the defeat he had incurred at the hands of Droṇa. So, Drupada desired to have a son who would become powerful enough to take revenge on Droṇa. He began to think of ways and means. He consulted several learned Brahmins. At that time two hermit brothers yāja and Upayāja lived on the bank of the Ganges. The king approached them and requested their help to obtain a son, who would kill Droṇa, and promised to give them cows and other precious things in return. At first they refused to help him. The king served Upayāja for a year, and pleased him. He sent the king to the king. Both the hermits performed a sacrifice for Draped. A boy and a girl arose from the sacrificial fire. The boy was named Dhṛṣṭadyumna and the girl was named Kṛṣṇā (Pāñcāli). There was a celestial voice that the boy would kill Droṇa when he grew up. (M.B. Ādi parva, Chapter 167).

Pāñcālī grew up. Drupada desired to give her in marriage to Arjuna. But at that time the lac-house caught fire and the Pāṇḍavas disappeared. Drupada set certain tests in the Sayaṁvara of Pāñcālī with a view to ascertain if Arjuna was alive. The Pāṇḍavas came to the sayaṁvara and Drupada found out Arjuna. But Drupada did not like the idea of his daughter becoming the wife of more than one husband. The Vyāsa appeared there and informed Drupada of the previous births of the Pāṇḍavas and Pāñcālī. Drupada was much pleased and he gave the Pāṇḍavas a good of wealth and sent Pāñcālī with them. (M.B.Ādi Parva, Chapter 196).

(1) Drupada was present at the marriage of Abhimanyu, celebrated at the city of Upaplavya.
(2) Drupada gave the the Pāṇḍavas an aksauhinī, (division 21870 elephants, 21870

chariots, 65610 horses, 109350 footmen) of army for the battle of Bhārata.

(3) At the battle of Bhārata, Draped was anointed as one of the seven commanders on the side of the Pāṇḍavas.

(4) Drupada fought with Jayadratha on the first day of the battle of Kuruksetra.

(5) Drupada was defeated in a combat with Droṇa the teacher.

(6) Drupada combated with Aśvattāmā.

(7) He fought with Bhagadatta.

(8) He fought with Bālhīka.

(9) He was defeated by Pṛṣata.

(10) Droṇa the teacher killed Draped.

(11) The Pāṇḍavas gave offerings to the manes for Drupada. (M.B. Śānti Parva, Chapter 42, Stanza 5).

(12) Vyāsa evoked the spirits of the dead to the surface of the Ganges, after the Battle of Bhārata came to an end. Drupada also was there among the spirits which appeared on the Ganges.

(13) After death Drupada entered heaven and was absorbed in Viśvadevas..

(14) It is stated in Mahābhārata, Ādi Parva, Chapter 67, Stanza 68, that Drupada was born from a portion of the Marudgaṇas.

DUNDUBHI

A terrible asura, son of Maya and brother of Māyāvī.

Dānavas were the offsprings of Kaśyapa grandson of Brahmā and son of Marīci by his wife Danu, daughter of Daksaprajāpati. Maya, chief among the Dānavas earned great reputation as a unique architect. Once Maya attended a dance programme in devaloka where he fell in love with Hemā dancing with the deva-Women. When the dance was over Maya told Hemā about his love for her. Hemā too had fallen in love with Maya. And they left the place in secret and reached the southern slope of Himālayas where they built a beautiful city called Hemapura and they lived there. Ere long they had two sons, Dundubhi and Māyāvī, both of them equally distinguished in prowess. (Uttararāmāyaṇa).

Maya did tapas for a daughter in the western plains of Mount Kailāsa. One of those days Pārwatī went out of Kailāsa to feed Brahmins in celebration of the birthday of Subrahmaṇya. In the absence of Pārwatī a deva woman called Madhurā who had observed the Somavāravrata came to Kailāsa to salute Mahādeva (Śiva) who enjoyed her for sometime. On her return to Śiva Pārwatī noticed ashes worn by him transferred to the breasts of Madhurā. Drawing the natural inference from this Pārwatī got angry and cursed Madhurā to be transformed into a frog. Then Śiva blessed her that she would regain her former self after twelve years and have heroic husband. Madhurā who was thus turned into a frog fell into a well close to where Maya was engaged in tapas. And, after twelve years, the frog regained its former form and became Madhurā again. Maya, who saw her adopted her as daughter and brought her up as such calling her Mandodarī. Mandodarī became Rāvaṇa' wife and thus Dundubhi became the brother-in-law of Rāvaṇa.

The following is told about Dundubhi in Canto 11, Kiṣkindhā Kāṇḍa of Vālmīki

Rāmāyaṇa.

As beautiful and majestic as the peak of Mount Kailāsa, the heroic Dundubhi possessed the form of the buffalo. And, he had the strength of a thousand elephants. Proud and haughty over this own prowess and losing his head over the boon he had received from God, Dundubhi went to fight with the ocean, the lord of rivers. (It was Śiva who gave him boons).

Haughty almost to madness over the unrivalled strength and prowess he got as the result of the boon, Dundubhi went about challenging whomsoever he met for a fight. But none dared to accent the challenge. Then he went to the sea-shore and challenged Varuṇa, who, appearing on the crest of the waves said: "I am not strong and powerful enough to fight with you. Only Himavān can do that. So, please go north."

Accordingly Dundubhi went north to Himavān and challenged him in great rage. Himavān clad in his neat and white apparel appeared and spoke in humble tones: "Oh mighty Dānava: I am not accustomed to fighting war. My job is only to arrange necessary convenience to saints and sages. But, there is in Southern India a very powerful monkey called Bāli, who is the King of Kiskindhā, and Bāli alone can combat with you.

And, Dundubhi accordingly went southward to Kiskindhā and challenged Bāli. Terrible as the dark clouds in the sky the dānava who possessed the body and horns of the buffalo— began roaring like hell at the tower gates of Kiṣkindhā, uprooting trees with his horn and tearing the earth with his hoofs. Disturbed by the noise Bāli alongwith his wife Tārā came out of the palace, and said to Dundubhi: "Look here, please, I am only a king of the monkeys. Why should you, who are so very strong smash my tower?" but, these soft words of Bāli only kindled Dundubhi's anger all the more and his challenges became the fiercer. Then did Bāli, wearing the golden chain given by Indra, rush forth to engage Dundubhi in mortal duel in which the former began gaining more and more strength while the latter got weaker and weaker. Dundubhi took of flight in the skies to say his life. But, the moon dawned then and in the moonlight Bāli and his brother Sugrīva followed Dundubhi, who entered a terrible cave covered by something like a forest of grass. After stationing Sugriva at the opening of the cave Bāli followed Dundubhi into the cave. Sugrīva waited there one year for the return of Bāli from the cave when one day he witnessed foaming blood flow only out of the mouth of the cave, and mistakenly believing that Bāli was dead he closed the mouth of the cave with a huge stone and returned home. But, Bāli, who had by then killed Dundubhi kicked off the stone and came out of the cave and followed Sugrīva in a rage. From that day onwards Śugrīva lived at the Ṛsyamūka mountain where Bāli had no admission.

During Bāli's duel with Dundubhi blood from the body of the latter spurted out to the skies, and it also fell in the hermitage of Mataṅga at Ṛsyamūka where the sage Mataṅga was performing tapas. Angered at this the sage cursed him whoever he might be, who was responsible for blood falling in his āśrama, with death by his head getting broken if he mounted Ṛsyamūka. Sugrīva took shelter there because of this curse on Bāli.

DURGAMA

An asura chief born in the dynasty of Hiraṇāksa and son of Taru, Durgama was an enemy of the Devas from his very birth. He argued to himself thus: "the very strength and

power of the Devas depend on the Vedas; if there is no Veda there is no yajña, if there is no yajña the Devas do not get their share of the havis, if they do not get the havis they will lose all their strength and prowess, and therefore, the best means to teach the Devas a lesson is to destroy the Vedas." Durgama decided that the surest means to achieve that was to perform penance. Accordingly he went to the Himālayas and began doing penance abstaining from food and drink. After a thousand years Brahmā appeared to him and asked him what boon he wanted. Durgama said "I must get the Vedas; I should get all the mantras known to Brahmins and Devas in the three worlds, and all the presiding deities of those mantras should come and stand before me and be subject to my control; I must also get the strength to defeat all the Devas." Brahmā granted Durgama all the boons. And, thenceforth the Brahmins could not recollect the Vedas or the mantras. No bathing, no homas, no daily rites, no rites for the dead, no yajñas, no japa (repeating divine names) and no tapas. Symptoms of old age caught the Devas in its grips. Durgama drove them out of Devaloka and they hid in mountain caves. Within a hundred years the world reached the rock bottom of destruction. Water disappeared from the world. Alarmed beyound measure at these developments the Brahmins went to the Himālayas and prayed to Jagadambikā (mother of the universe). Ambikā appeared to them, and their lamentations brought tears to the eyes of the Ambikā, and thus water scarcity came to an end Ambikā gave them Śaka (a vegatable) fruits and roots to eat. Because she protected her devotees by supplying Śāka to them she came to be known as Śākambharī, thence forward. Also because she shed tears from her eyes, thenceforth she came to be addressed as Śatāksī also.

Being told about the above developments Durgama, with his army attacked Devī. The fight became fierce and furious. From Devī's body emerged numerous Śaktis fully armed. Dhāriṇī, Bālā, Tripurā, Bhairavī and Kālī with 10,000 hands were some of the prominent and powerful Śaktis which thus emerged. The army of Durgama was annihilated. The fight commenced directly between Devī and Durgama. Fifteen arrows of Devī hit the asura at the very same time and he was killed. (Devī, Bhāgavata, Saptama Skandha).

DURMADA II

A son of Haṁsa, the Gandharva King. Himself and Unmadā, the apsarā woman impersonated themselves and cheated Purūravas and Urvaśī. Enraged at the deception Urvaśī cursed that Durmada be born as a Rākṣasa and Unmadā a princess. Also, Unmadā as princess would have to marry not the person she really loved but some one else. Both Durmada and Unmadā then begged Urvaśī for redemption the curse and the latter said thus : "This Durmada will be born as son of Unmadā, and on seeing her son and husband die, she will end her life by burning herself, and her soul will attain Svarga". As a result of the above cursed Unmadā was born as the daughter of the King of Videha and Durmada as the son of the Rāksasa called Dīrghajaṁgha. As Rākṣasa, Durmada was called Piṅgalāksa. The King of Videha named Unmadā as Hariṇī.

While Hariṇī was once walking in the garden with her companions Piṅgalākṣa abducted her and flew off in the sky, and put her in a great forest. A prince called Vasumanas, who happened to come that way on his fast-riding horse Jīmūta heard the lamentations of Hariṇī,

and after killing Piṅgalāksa he took her with him to her palace. The King of Videha and his subjects, who were in great anxiety and distress at the disappearance of Harṇī felt really happy to have her back. And, all of them opined that Hariṇī should be married to Vasumanas. Accordingly the date for her Swayaṁvara was announced. But, on the day of the svayaṁ Bhadraśreṇya, King of Hehaya who, alongwith other kings was also present on the occasion, forcibly took Hariṇī and rode off with her. According to the condition laid down by Urvaśī for redemption from her curse Durmada was born as son of Hariṇī and he was named Durmada.

Bhadraśreṇya, Hariṇī and Durmada lived very happily in the Hehaya palace. When Durmada came of age he married Citrāṅgī, his uncle's daughter on the advice of sage Garga. Soon war broke out between Bhadraśrenya, and Divodāsa, King of Kāsi in which Bhadraśreṇya was killed. Hariṇī courted death by fire, regained her former life and under the name Unmadā returned to the world of the Apsaras.

DURVĀSAS

A sage, who used to lose his temper very easily. He is believed to have been born from and aṁśa (part, aspect) of Śiva.

Three different stories are told in the Purāṇas relating to his birth.

(1) Once a quarrel, arose between Brahmā and Śiva which developed into fighting, At the sight of Śiva seething with rage the Devas ran off frightened, and Pārwatī also got frightened. She told him 'Durvāsam bhavati me'. (It has become impossible for me to live happily with you). Realising that it was his momentary anger which made life miserable for Pārwatī Śiva decided to transfer that trait of his characgter to someone else.

The incident took place during the life period of Śīlavatī, who was very much reputed for her chastity. Shile Śīlavatī was carrying her husband Ugraśravas (who though a leper yet desired to visit brothels) to the house of a prostitute the muni Aṇumāṇḍavya cursed Ugraśravas to die before sunrise the next day with his head broken. Śīlavatī made the counter curse, let not the sun rise the next day, to the muni's curse. Accordingly the sun did not rise the next day, and confusion prevailed everywhere, whereupon the Trimūrtis and the Devas, through Anasūyā, the wife of Atrimaharsi, got the curse of Śīlavatī withdrawn. Pleased at this the Trimūrtis asked Anasuya to choose any boon she desired, and she prayed that Brahmā, Viṣṇu and Maheśvara take their partial incarnations through her. Accordingly Brahmā as Candra and Mahāviṣṇu as Dattātreya were born as sons of Anasūyā. And, Śiva to Anasūyā was Durvāsas. The name Durvāsas was very apt as the Durvāsas. The name Durvāsas was very apt as the child was born out of the anger of Śiva which had made life miserable (durvāsa) for Pārvatī. (Brahmāṇḍa Purāṇa, Chapter 44).

(2) Once defeated in his fight with Brahmā Śiva took refuge with the Naranyaṇas who were doing penance in the plains of the Himālayas. Śiva told sage Nārāyaṇa everything about his plight and he asked the former to pierce his left hand with the Śūla. Śiva did so and three streams of blood flowed out of the wound made on the hand of the Ṛṣi, one stream towards the sphere of the stars, another into the skull in Śiva's hand and from the third stream Durvāsas was born. Brahmā, who witnessed this miracle withdrew from war and returned to this abode. (Vāmana Purāṇa, Chapter 2).

(3) In the fierce fight with the Tripuras Śiva, in great rage, ultimately shot an arrow against them, and that arrow, after killing the Tripuras, assumed the form of a child and returned to the lap of Śiva, and the child was named Durvāsas. (M.B. Anuśāsana Parva, Chapter 160, Verses 14, 15).

Once while Kuntī was living in the palace of Kuntibhoja Durvāsas came there, and pleased with Kuntī, he granted her five mantras. It was with the aid of those mantras that Kunti became mother of Karṇa and others.

Once Durvāsas came to Dvāraka where Kṛṣṇa and Rukmiṇī looked after him to his heart's content. Though, at times he took only meagre food, at other times he destroyed everything he saw and created trouble. Kṛṣṇa and Rukmiṇī served him according to schedule. One day the sage asked Kṛṣṇa to cook some pudding and it was got ready. Then the sage asked Kṛṣṇa to smear his (Kṛṣṇa) body with pudding. Kṛṣṇa did so except on his feet. After that Durvāsas got down the chariot and making Kṛṣṇa and Rukmiṇī serve as horses himself got into it and drove away in great speed into the forest. On the way he thrashed the 'horses' one ofter the other. Neither Kṛṣṇa nor Rukmiṇī felt sorry about this action of the sage. On reaching the forest he halted the chariot and blessed Śrī Kṛṣṇa that arrows would not hit the parts of Kṛṣṇa's body which were smeared with the pāyasa. The spot at which the sage blessed Kṛṣṇa became famous as Varadānatīrtha in after years. It may be noted that Kṛṣṇa died by an arrow hitting his foot which was not smeared with the pāyasa.

There once was king called Śvetaki equal to Indra. He conducted a yajña of a hundred years' duration. Innumerable Brahmins were engaged in the successful conduct of the yajña. Some years after the yajña began the Brahmins went their own way leaving it unfinished as the clouds of fume all the twenty-four hours in the yajñaśālā irked and affected their eyes. When Śvetaki requested them to further cooperate to complete the yajña they insultingly asked him to invite Śūdraṣ for it. Then the king went to the Himālayas and did tapas for Śiva, who at last deputed Durvāsas to complete the yajña, and under the maharsi's aegis it was completed within twelve years. On account of the constant offerigns of havis in Agni (fire) during the period Agni fell a prey to indigestion, which was cured only fter it ate up the Khāṇḍava forest.

Once Durvāsas went to sage Mudgala who was doing *tapas* in Kuruksetra taking food only rarely and demanded some food with the object of testing his dharmavṛtti (righteousness). The sage gave Durvāsas left the āśrama after eating a part of the food and smearing his body with the rest of it. This process was repeated by Durvāsas for six days, but Mudgala never felt or showed any offence. Greatly pleased at the firm righteousness of the King. Durvāsas blessed him to bodily ascend to heaven. Immediately a vimāna (aeroplane) descended from Visṇuloka and carried Mudgala in it to heaven..

DURYODHANA

Villain in the Mahābhārata story; the eldest and greatest of the Kauravas.

Dhṛtarāṣtra born blind married Gāndhārī. Hungry and thirsty, Vyāsa once came to Dhṛtarāṣṭra's palace where Gāndhārī treated him sumptuously, and he blessed her to have hundred son by her husband. Ere long Gāndhārī conceived, but even after two years she did

not deliver. Grief-stricken at this she got herself aborted in secret as the result of which she 'delivered' a mass of flesh, and hearing about it Vyāsa visited her. As instructed by him hundred pots were filled with ghee, and the mass of flesh was sprayed with cold water as a result of which it got divided into hundred pieces, each the size of a thumb. Also a smaller piece of flesh remained. Those pieces of flesh were deposited in the pots filled with ghee and the pots kept in a secret place. Vyāsa departed for the Himālayas for tapas.

In course of time the pots burst open one by one and from each pot emerged a boy. From the 101st pot a girl was born. Eldest among the boys was named Duryodhana, and the girl called Duśśalā.

Duryodhana, at the time of his birth cried in the voice of an ass on hearing which the asses kept in their shed also cried. Also, such evil omens as the jackal howling, birds like crows, vultures etc. crying and storms breaking out were witnessed on the occasion. Alarmed by such evil omens Dhṛtarastra sent for the Brahmins and his other friends and well-wishers like Bhīsma and Vidura and enquired of them whether, after the death of Dharmaputra, Duryodhana would be able the death of Dharmaputra, Duryodhana would be able to become King. As soon as Dhṛtarāṣṭra had asked the question, evil omens like the world becoming dim, jackals howling etc. were witnessed again. Scholars like Vidura did their best to divine what the future of Duryodhana would be, and after mature consideration Vidura and the Brahmin Pandits opined that because of Duryodhan's birth the country and people would be ruined, and they, therefore advised that he should be cast away and forsaken. But paternal affection did not permit Dhṛtarāṣṭra to accept the advice.

During this period Gāndhārī was laid up for a few days with stomach trouble, and a vaiśya woman was engaged to look after Dhṛtarāstra, who begot of her a son called Yuyutsu. Thus with 100 sons and Duśśalā for daughter Dhṛtarāṣṭra became rich in the matter of children.

Now, Pāṇḍu was dead and Mādrī also died in the funeral pyre of her husband. Forlorn and helpless Kuntī and her five sons came to Hastināpura, and Dhṛtarāstira welcomed them to the palace. Thus arose the occasion for the Pāṇḍavas and the Kauravas to live together in the Hastināpura palace. And, naturally there used to be petty differences and quarrels between the Pāṇḍava and Kaurava princes. Bhīma being in every way a giant the Kauravas had often to suffer at his hands. to collect all the hundred Kaurava brothers together and throw them away in one lump to pushe them to the ground, to suffocate them by holding their heads under water etc—these were some of the childish pranks played by Bhīma on the Kauravas. The constant repetition of such pranks and mischiefs on the part of Bhīma rendered him an object of hattred for the Kauravas among whom the common conviction grew that it was essential to put an end to Bhīma's life for their safety, nay even their very existence.

One day, the Kauravas, with the object of doing away with Bhīma, escorted the Pāṇḍavas to Pramāṇakoṭi on the banks of the Gaṅgā for water sports. There all of them ate sumptuous meals and took various drinks. But, Duryodhana had secretly mixed Kālakūṭa poison in the food of Bhīma. After taking measl they began playing water-sports. After were over they returned to their and slept. Owing to the effect of the poison and the overexertion during the day Bhīma slept stone dead. While all were asleeep during the night Duryodhana bound the hands and legs of Bhīma with cords and threw him into the depths of the Gāṅgā Bhīma who

was still unconcious sank down to the very bottom of the river where the denizens of nāgaloka saw him and the nāgas bit him in anger. The poison of the nāgas neutralised the effect of Kālakūṭa poison in Bhīma, though their bite could not make even a scratch on his skin. Freed thus from the effects of poison Bhīma shook himself up from sleep and drove off the nāgas. Alarmed at these developments the nāgas called Vāsuki up to the scene, and he, recognising Bhīma held him in embrace and gave him much money and costly gems etc. Bhīma refused the gifts, but asked Vāsuki for nāgarasa, which would impart the strength of thousand nāgas to those who used it. Vāsuki gave Bhīma eight potfuls of nāgarasa, which the latter drank to the last dregs and thus gained immeasurable strength.

When next morning after the water-sports the Pāṇḍavas and the Kauravas awoke from sleep Bhīma was found missing. Duryodhana said that Bhīma had returned earlier to Hastināpura, but this did not satisfy the Pāṇḍavas, Kuntī lamented over the absence of Bhīma.

Bhīma, who drank the nāga rasa lay on the veranda of Vāsuki for eight days in the manner of one who had lost consciousness. By the time he woke up on the eighth day the body had almost fully assimilated the rasa. Vāsuki told Bhīma that eight potfuls of nāgarasa would impart the strength of 10,000 elephants. And than at the instance of Vāsuki Bhīma took his bath in holy waters and wore new clothes and fragrant garland. He ate the pudding offered by Vāsuki, and taking leave of him and followed by nāgas he came up from the water to the bank of the Gaṅgā. Bhīma gave a detailed description to his mother and brothers of all that had happened to him. Dharmaputra advised him to keep the secret. After the incident, once again was Kālakūta poison mixed in the food of Bhīma. But, Yuyutsu born of the vaiśya woman to Dhṛtarāṣṭra gave the Pāṇḍavas confidential report about it. Because of the powerful effect of nāga rasa, the Kālakūṭa consumed by Bhīma did no harm to him but it only got assimilated in his body. On another occasion Duryodhana killed the charioteer of Bhīma (Bhāṣā Bhārata, Chapter 127 and 129).

The Kauravas and the Pāṇḍvas learnt the use of weapons of war at they feet of Droṇācārya, and when the studies were over arrangements were made for a rehearsal, and at the rehearsal Bhīma and Duryodhana were the first to clash with each other. When the encounter reached its climax both of them pointed the club at each other. But, Aśvatthāmā intervened and pacified them. Next Karṇa entered the stage for a trial of strength with Arjuna, and at once arose from the Pāṇḍava side questions about Karṇa's nobility and aristocracy of birth etc. Karṇa stood there stunned, not knowing what to say or how to repel the attack. Then it was Duryodhana who rose up to announce that he was, that very moment crowning Karṇa King of Aṅga. This ended the scene. (Bhārata (Malayālam), Ādi Parva, Chapters 134, 135 and 136).

The above incident confirmed and completed the cleavage of the Pāṇḍvas confirmed and completed the cleavage of the Pāṇḍavas and the Kauravas into two hostile camps. Meantime another event happened. Droṇācārya demanded of his pupils to bring before him King Drupada by way of gurudaksiṇā (tuition fee), for the ācārya had to wreak vengenance upon Drupada. Though Duryodhana tried his best he could not capture Draped. Not only that, Drupada defeated him also in fight. At this junture it was Arjuna who presented Drupada as captive to Droṇa by way of gurudaksiṇā. The incident proved to be another provocation for Duryodhana to hate the Pāṇḍavas.

Now, Duryodhana made up his mind to destroy the Pāṇḍvas somehow or other. With this end in view he went to his fater, posing himself to be a great well-wisher of the Pāṇḍavas, and obtained his permission to transfer their(Pāṇḍavas') residence to another place. Accordingly Duryodhana deputed his minister Purocana to get built at Vāraṇavata a palace of lac. Vidura came to know of the intended mischief and gave advance notice of it to the Pāṇḍavas through a messenger Kanaka. The architect built the 'lac palace' but built a tunnel also attached to it. A year after the Pāṇḍavas shifted the residence to the new 'palace' Duryodhana set, fire to it, and the Pāṇḍavas escaped unscathed through this tunnel.

Duryodhana and his brothers were living very happily under the impression that the Pāṇḍavas had been burnt to ashes alongwith the 'lac Palace'. Then it was that the Pāṇḍvas, disguised as Brahmins and in the presence of all the Kings, won Pāñcālī, the daughter of King Drupada, in swayaṁvara, for their wife. After the marriage the Pāṇḍvas stayed in Drupada's palace and the Kauravas returned to Hastināpura. Duryodhana and others felt all the more jealous at the Pāṇḍavas' becoming more powerful as a result of their marriage. Again it was decided that the Pāṇḍavas should be destroyed anyhow and at any cost. But, how to effect the destruction? Duryodhana wanted to attract the Pāṇḍvas to destruction through women and to create differences and divisions among them. But, Karṇa attacked the plan as impracticable, and instead he wanted to defeat Drupada and render the Pāṇḍvas impotent. At this stage Bhīsma and Droṇa argued that it was most preferable to give half the Kingdom to the Pāṇḍvas and receive them with grace. Dhṛtarāṣṭra supported the proposal as a result of which the Kauravas wen to Pāñcāla and escorted the Pāṇḍavas back to Hastināpura. Dhṛtarāṣṭra partitioned the country between the Kauravas and the Pāṇḍavas and the latter shifted their residence to their part of the country with Khāṇḍavaprastha (Indraprastha) as its capital. When the Pāṇḍavas went to Indraprastha Maya built for them an exceptionally beautiful place where King Dharmaputra performed *rājasūya*. Duryodhana and others earnestly participated in it. After the rājasūya the Kauravas wanted to have a look at the palace and in the course of surveying it they placed themselves in rediculous situations due to visual illusions. Taking the bright floors of glass for watery tanks they pulled up their clothings and measure with caution every foot of theirs. Then they mistook actual pools for floor and fell into them and got wet. At the consequent discomfiture of the Kauravas Bhīma clapped his hands and roared with laughter. Draupadī hid her face with hands and smiled. Altogether the Kauravas cut a very ridiculous figure, and they returned to Hastināpura.

The sight of the great wealth including costly stones and gems presented by various kings to Dharmaputra at the Rājasūya and the humiliation experienced while surveying the palace made Duryondhana all the more mad with anger and hatred towards the Pāṇḍavas. He now came to the decision either to defeat the Pāṇḍavas once for all or to commit suicide by taking poison. He held secret consultations on the topic with Śakuni whose efforts at first to pacify him (Duryodhana) failed. Ultimately Śakuni, an expert in the game of dice, advised Duryodhana to invite Dharmaputra to a game, assuring him that the rest he would take care of. Dhṛtarāṣṭra and Vidura advised Duryodhana against the move, but he did not yield. Finally Dhṛtarāṣṭra, saying to himself that nobody would change fate, agreed to Duryodhana's proposal, and deputed Vidura to Dharmaputra to invite him for the game.

Dharmaputra, in fact, did not like the game, but he succumbed to the eloquence and persuasive powers of Śakuni and at last agreed to play. Kings line up the royal hall to witness the game. First gems were staked and Duryodhana won the game. Then 1000 golden niskas and treasuries were offered to the winner. Duryodhana won that game also. Net chariot with horses and next to that 1000 maid-servants were staked and Duryodhana won those games too. 1000 horses, 1000 golden chariots with their horses decorated with gold presented by Citraratha to Arjuna, 6000 soldiers with their arms and armaments—these formed the next successive bets, and each game Dharmaputra lost. The next bet was 400 copper vessels each filled with pure gold, and Duryodhana won that game also. And, now Vidura tried to dissuade Yudhisṭhira from playing the game; but neither he nor Duryodhana heeded the advice. And, Duryodhana by foul play snatched from Dharmaputra all his wealth, his kingdom and his brothers. Now, Pāñcālī alone remained, and Dharmaputra bet her too and played the last game and lost.

Duryodhana deputed his Sūta, Prātikāmi, to Indraprastha, to fetch Draupadī but she sent him back. Next Duśśāsana was deputed and he brought Pāñcālī to the sabhā dragging her by the hair. She was proclaimed to be maid-servant of the Kauravas. At last Dhṛtarāṣṭra intervened and sent back the Pāṇḍavas alongwith Draupadī to Indraprastha.

Duryodhana and others did not appreciate the intervention of their father. He again conspired with Śakuni and it was decided to challenge Dharmaputra to one more game. The conditions to be stipulated were that the vanquished in the game should stay in exile for twelve years in the forest and live incognito during this period the whole process of exile and life incognito would have to be repeated. Duryodhana and Śukuni approached Dhṛtarāṣṭra and said to him thus: "Dear father, the desire for revenge at their defeat in the game of dice gnaws at the Pāṇḍavas' heart like poison. Also, they will never forget our having dragged Draupadī by her hair. When a suitable occasion arises they will take revenge on the whole lot of us. Therefore, we want to challenge Dharmaputra to a final game of dice, the condition being that he who gets defeated should go in exile into the forest for twelve years and then to live incognito for one year. If we get defeated we will simply carry out the condition on our part.

This request of Duryodhana appealed to his father, who invited Dharmaputra once again for a game of dice. Dharmaputra accepted the invitation, in fact, in spite of himself. This time too Duryodhana won the stake and the Pāṇḍavas set out to the forest. Even at the time of parting Duśśāsana insulted Bhīma who retorted thus: "You, mean fellows, you cheated my brother by foul play. If I fail to tear your heart open in fight and drink blood I do not want heaven. Moreover I will kill Duryodhana, and Arjuna will kill Karṇa. Śakuni, the expert in foul play in dice will be killed by Shadeva. We will meet in the 14th year from today at the battlefield. Adieu."

Thus did the Pāṇḍavas depart for the forest. Kuntī being too old Vidura took her to his house, and he consoled her, lamenting over the separation from her children.

The Pāṇḍavas entered the Kāmyaka forest where they were welcomed by the sages. Among them Maitreya whom the misfortune of the Pāṇḍvas affected much started for Hastināpura for peace parleys. Vidura advised Dhṛtarāṣṭra that Maitreya's proposals should

be respected lest he should curse the King. Dhṛtarāṣṭra and Duryodhana received the sage with respect. And, the sage asked them to recall the Pāṇḍavas from the forest and live on friendly terms with them. Duryodhana did not in any manner respond to the advance of the sage but stood there absolutely mum tapping his tigh with his fingers and making drawings with the fingers of his feet on the ground. This the sage interpreted as an insult to him. He stood up ablaze with anger and cursed Duryodhana thus: "You will, sooner than later reap the consequences of your false pride; your cruelty will invite terrible war, and in the fight Bhīma will rend asunder your thigh, which you struck with your fingers just now."

Greatly agitated over the curse Dhṛtarāṣṭra prayed the sage redemption and the sage said: "if only your son resorts to forebearance and peace the curse will not take effect, otherwise it will come true." And after making this announcement the sage returned to the forest. (M. B. Vana Parva, Chapter 10).

While the Pāṇḍavas were staying in the Kāmyaka forest Duryodhana and others went there on the pretext of looking after the cows. The Gandharvas took them captive; but the Pāṇḍavas intervented and set them free. Feeling humiliated at the mishap Duryodhana decided to end his life after crowning Duśśāsana as King. But Duśśāsana did not agree to the proposal. (For details see Ghoṣayātrā).

Humiliated at the procession thus and turning down the advice of friends to return to the palace, Duryodhana spread grass on the ground and lay down there to die. As his death would spell disaster to the Dānavas they decided to sent him back to his palace for which purpose they performed the Vaitāna sacrifice in Pātāla. While offering milk in the sacrificial fire a Rākṣasa woman, Kṛtyā, arose therefrom, and at the instance of the Dānavas she carried Duryodhana over to Pātāla. There they told him thus: "Oh Duryodhana, a part of your body has been earned by us Śiva by our penance. That part of your body above the waist is made of diamond. Therefore, arrows will not pierce your body. Grieve not. Bhagadatta and other heroes have been born to help you. Your great supporter Karṇa is possessed of the soul Narakāsura." These words of the Dānavas instilled fresh hope in Duryodhana, and he was taken back to his Kingdom by Kṛtyā. This incident appeared as a dream to Duryodhana. Bucking up confidence and courage again he returned to Hastināpura and continued to rule

At this jucture Duryodhana thought of performing a Rājasūrya for which he invited Brahmins to the palace. After bestowing much thought on the subject the Brahmins pointed out that there was no sanction for Duryodhana to conduct a Rājasūrya as his elders, Dhṛtarāṣṭra and Dharmaputra were still alive. At the same time they pointed out that there was another Yajña called Viṣṇu Yajña as efficacious as Rajasurya which Duryodhana was competent to yajña and earned reputation among evil monarchs.

Once Durvāsas accompanied by his disciples, came to Duryodhana's palace, and Duryodhana decided somehow or other to befriend and use the maharṣi as a weapon against the Pāṇḍavas. he housed the maharṣi and his disciples in the palace for a few days and pleased them by careful service at which the maharṣi asked Duryodhana to request for any boon he desired. And, Duryodhana asked he maharsi to visit the Pāṇḍavas one day in the forest with his disciples when they had finished taking their meals. The maharṣi agreed. And, this was the period of time when Pāñcālī had received the akṣayapātra from Sūrya. Everyday

the pātra would produce enough food for the Pāṇḍavas and the other people with them, but it would become empty for the day after Pancali had eaten her food. This was the nature of the akṣayapātra.

Pāñcāli had finished her meals one day when Durvasas and his disciples came to the Pāṇḍavas. Not knowing that Pancali had already finished her food Dharmaputra welcomed the maharsi and his disciples and requested them to take bath in the Gaṅgā and return for their meals. Pāñcāli was in a fix. The akṣayapātra would not produce any more food for the day, and if not duly fed the maharsi would get angry and curse them. In this painful dilemma she prayed to Śrī Kṛṣṇa for succour, and lo! he appeared and asked Pāñcāli for some food. She replied that the akṣayapātra was quite empty. But, Kṛṣṇa got from her the pātra and ate one particle of Kira (a leafy vegetable) which had stuck on its side. That leafy substance fully satisfied his hunger and thirst whereupon the hunger and thirst of Durvasas and his disciples were also quenched. Then Kṛṣṇa asked Sahadeva to bring back the maharsi and his disciples from the bank of the Ganga and accordingly he went there and invited them. Only a few minutes had passed since the maharsi and his disciples had fėlt the satisfaction of a sumptuous meal. They were also astonished to think how in such a short time food for so many people could be cooked by Pāñcāli. They felt rather anxious about the reaction which Dharmaputra would evince in case they returned to him to say that they required no food. Durvasas realised only too well that to quarrel with the Pāṇḍavas, who enjoyed the friendship and support of Kṛṣṇa was like playing with fire. Therefore, the maharsi with his disciples ran away from the place secretly. Pāṇḍavas waited long for the maharsi and his disciples to return fearing that the object of Durvasas might be to return at the untimely hour and curse them. But, Śrī Kṛṣṇa told them the details about the maharsi's departure and assured Dharmaputra that he and his disciples would not return.

After twelve years' exile in the forest the Pāṇḍavas began their life incogni to at Virāṭa Nagara. Kīcaka, brother-in-law of Mātsya, the Virāṭa King, was killed secretly by Bhīmasena, and news was spread that Kīcaka was killed by a Gandharva.

None of the spies deputed by Duryodhana to spot out the Pāṇḍavas during their life incognito could gather any information about them. One of those days Suśarman, King of Trigarta, told Duryodhana that the Virāṭa King had lost his power and spirits due to the death of Kīcaka and it was, therefore, the proper time to attack the Virāṭa country and subjugate it thoroughly. The idea appealed to Karṇa, who prompted Duryodhana to war against Virāṭa. The army was fully mobilised. As an excuse for the war, at the instance of Duryodhana, Suśarman, King of Trigarta lifted innumerable cows of the Virāṭa King. This happened on the day on which the life incognito of the Pāṇḍavas was to have ended. And war started thus. The Virāṭa prince Uttara who spent his time in the zenana in the palace appeared in the field of war. Arjuna, under the assumed name of Bṛhannala took up the charioteership of Uttara. But, at the sight of the vast Kaurava army Uttara fainted, and Arjuna hurriedly drove the chariot over to where his bow gāṇḍīva was kept hidden, and with the bow in his hands Arjuna jumped into the thick of the fight. A fierce war ensued in which the Kaurava army was completely routed. The life incognito of the Pāṇḍavas was also over, and Duryodhana became naturally anxious about the future of things.

Durgodhana refused to give the Pāṇḍavas, even after their return from twelve years' exile in forest and one year's life incognito, even 'as much land as would hold a pin', and war became inevitable. the Pāṇḍavas and Kauravas fought the great war which lasted for eighteen days on the field of Kurukṣetra.

Preparations for the war were gathering speed and momentum. Both the sides were on the look out for more friends and allies. Being told that Arjuna had gone to Dwārakā to seek Kṛṣṇa's support Duryodhana rushed to the place. Seeing Duryodhana from a distance Kṛṣṇa lay on his bed in a false sleep, and Duryodhana took his seat on a stool at the head of the bed awaiting Kṛṣṇa to awake from sleep. Soon after, Arjuna came there and he stood at the feet of Kṛṣṇa with head bowed down. When Kṛṣṇa awoke from sleep it was Arjuna whom he saw first, and while exchanging greetings with Arjuna he was told that it was Duryodhana, who had come first. But when Duryodhana and Arjuna explained the object of their visit he told them thus :

"No doubt it was Duryodhana who came first. But, it was Arjuna whom I met first. Since Duryodhana came first and I saw Arjuna first I help both of you in war. There is the adage that youngsters should be given priority of consideration. So, Arjuna may indicate his preference first. I shall give one of you an army of 10 lakhs of warriors as strong in body as myself, and I shall stand by the other without arms and without fighting. Arjuna may make his choice first. And, he chose Kṛṣṇa for hs side in the war while Duryodhana was happy to get Kṛṣṇa's mighty army.

(2) Duryodhana sought Balabhadra's help but Balabhadra told him frankly that since he could not forsake Kṛṣṇa he would remain neutral in the war.
(3) Duryodhana got an akṣauhiṇī (a specific division of army) from Kṛtavarman.
(4) Śalya promised to captain the Kaurava army.
(5) Duryodhana could collect a total of eleven akṣauhiṇīs.
(6) He assured Dhṛtarāṣṭra that the Kaurava army would easily defeat the Pāṇḍavas army.
(7) He declared that war was a yajña.
(8) At the instance of Dhṛtarāṣṭra a rest house was built for Śrī Kṛṣṇa on his way to the Kauravas for compromise talks on behalf of the Pāṇḍavas.
(9) Duryodhana opined that Kṛṣṇa be taken captive when he came to plead for compromise and peace, but the others did not support him.
(10) Duryodhana worshipped Kṛṣṇa with rare and excellent things and invited him for meals, but Kṛṣṇa did not accept any.
(11) Duryodhana rejected the advice of sage Kaṇva to come to terms with the Pāṇḍavas.
(12) He emphatically announced in the Kaurava assembly that even as much land as may be required to hold a pin would not be given to the Pāṇḍavas.
(13) Kṛṣṇa's pleadings in the Kaurava assembly for peace and amity on behalf of the Pāṇḍavas failed to have any effect. On the occasion Duryodhana, Śakuni, Karṇa and Duśśāsana conspired to take Kṛṣṇa captive. Sātyaki informed Kṛṣṇa secretly about the conspiracy and Kṛṣṇa informed Dhṛtarāṣṭra about it, and he warned the conspirators against their wicked plan.
(14) Duryodhana appointed Kṛpa, Droṇa, Śalya, Jayadratha, Hārdika, Aśvatthāmā, Karṇa,

Śakuni, Bālhīka and Kāmboja as commanders of the army.

(15) Duryodhana appointed Bhīṣma as the Commander in Chief of the army.

(16) He appointed Ulūka as messenger and warned Śrī Kṛṣṇa, the Pāṇḍavas, Drupada, Virāṭa, Śikhaṇḍī, Dhṛṣṭadyumna and others.

(17) He ordered the army to the Kurukṣetra field.

(18) He appointed Duśśāsana as Bhīṣma's body-guard.

(19) On the flag staff of Duryodhana studded with gems his flag with the serpent's emblem flew high in the air.

(20) He learnt from Droṇa the names of heroes on both sides before the fighting started.

The following incidents relating to Duryodhana in actual war have been noted.

(1) In the first day's fighting he fained, hit by the arrows of Bhīma. (Bhīṣma Parva, Chapter 58, Verse 17).

(2) He atacked Bhīma with the support of the elephant division (Gajasenā) and the latter fainted.

(3) Bhīmasena again confronted him, and again he fell down fainted. (Bhīṣma Parva, Chapter 80, Verse 4).

(4) Dhṛṣṭadyumna defeated him.

(5) Bhīma killed eight brothers of Duryodhana at one stretch, and Duryodhana cried before Bhīṣma.

(6) He fought against Ghaṭotkaca and killed four Rākṣasa attendants of the latter.

(7) He fell down at the blows delivered by Ghatotkaca.

(8) He thrashed Bhīma to unconsciousness.

(9) Overpowered by Ghaṭotkaca, he gave expression to his sorrows before Bhīṣma.

(10) He directed Śalya to fight against Yudhiṣṭhira.

(11) Grieved at the death of the warriors in his army he went to Bhīṣma in great anguish.

(12) Duryodhana and Sātyaki fought against each other.

(13) He fought with Abhimanyu.

(14) He appointed Droṇa as chief of the army.

(15) He prayed for Droṇa's blessings to capture Yudhiṣṭhira alive.

(16) He embraced Drona at the sight of the latter disintegrating the fighting forces of the Pāṇḍavas.

(17) He accorded sanction to his warriors to kill Abhimanyu.

(18) He prompted karna to fight Abhimanyu.

(19) He ran off at the blows at Abhimanyu.

(20) He consoled Jayadratha who ran away in fear of Arjuna.

(21) When he admitted that he was not efficient to fight Arjuna, Drona tied a divine talisman on his body.

(22) Defeated by Arjuna he ran away with the talisman on him.

(23) Sātyaki defeated Duryodhana.

(24) He got defeated by Yudhāmanyu and Uttamaujas.

(25) He incited Karṇa to kill Arjuna.

(26) He lost his enthusiasm with the death of Jayadratha.

(27) He made allegations against Drona.
(28) He fought with Yudhiṣṭhira and got defeated.
(29) Aśvatthāmā got ready to kill Karṇa, but Duryodhana pacified him.
(30) He fought with Bhīma and got defeated.
(31) He deputed Śakuni to kill the Pāṇḍavas.
(32) He got defeated in fight with Sātyaki.
(33) He prompted Alambuṣa, son of Jaṭāsura to fight with Ghaṭotkaca.
(34) He fought with Nakula and got defeated.
(35) On the death of Drona he ran away from the battlefield.
(36) After the death of Drona he appointed Karṇa chief of the army.
(37) He fought against Yudhiṣṭhira and got defeated.
(38) He requested Śalya to act as Karṇa's charioteer. The request so enraged Śalya that he rose from his seat at once. But, Duryodhana brought him round with praises.
(39) He created so much troubles and difficulties for Nakula and Sahadeva in fight with them.
(40) In further fighting he got defeated by Bhīma.
(41) He killed the Kulinda prince.
(42) When Aśvatthāmā put forward certain compromise proposals he rejected them.
(43) Karṇa was killed and Duryodhana was immersed in grief.
(44) He rejected peace proposals made by Kṛpa, and reaffirmed the decision to fight.
(45) He appointed Śalya as chief of the army.
(46) He was again defeated by Bhīma.
(47) He was defeated by Dhrstadyumna.
(48) After the defeat he ran away from the battlefield, entered a pool rendering the water motionless by magical power and stayed under water.
(49) Kṛpācārya, Aśvatthāmā and Kṛtavarman went to his hiding place and tried to arouse him for war but he expressed disinclination for war.
(50) Yudhiṣṭhira visited Duryodhana in the latter's hiding place, but he answered Yudhiṣṭhira from under water.
(51) On the urging of Yudhiṣṭhira he came out of the pool.
(52) He got prepared for club fight with Bhīma.
(53) Ill omens like storms, dust fall, thunder and lightning, followed his preparations for fight with Bhīma.
(54) He fell down at the blows of Bhīma with his thigh broken.
(55) Śeī Kṛṣṇa spoke harsh words to him and he replied to them all.
(56) He shed tears before Śalya.
(57) He appointed Aśvatthāmā chief of the army.
(58) Congratulating Aśvatthāmā he cast away his mortal coils.

DUŚŚĀSANA

Another Duśśāsana, servent of the the son of King Khaḍgabāhu is also mentioned in the Purāṇas.

Khaḍgabāhu had a famous elephant, which one night broke its chains and escaped, and all the mahouts could not chain it again. People in terror of the elephant ran helter-Skelter. Now, a Brahmin was going that way chanting verses of the 16th Chapter of the Gītā, and even though the mahouts warned him he did not change his path. Instead he saluted the elephant by touching its cheeks and proceeded on his way unhurt by the animal. The king felt great respect for the Brahmin when he was told that he owed his miraculous powers to the 16th chapter of the Gītā, and he took the Brahmin with him to his palace. The king gave him 100,000 golden coins and received from him the Gitā mantra. He began reciting daily certain verses in the 16th Chapter of the Bhagavadgītā.

Sometime afterwards the king one day went to an open ground near his palace accompanied by soldiers and set the elephant free from its chain. Then, unheeding the entreaties of the frightened people he approached the elephant, saluted it by touching its cheeks and came away unhurt. He could act in this fashion because of his firm faith in the efficacy of the Bhagavadgītā. And afterwards he placed his son, on the throne and himself led a life of recluse repeating the Bhagavadgītā.

Some Purāṇas have another version of this episode. Duśśāsana was a servant of Khaḍgabāhu's son and he attempted to catch the elephant but was killed by it. He attained salvation by hearing the 17th Chapter of the Bhagavadgītā.

Duśśāsana, an idiot, betting a huge sum of money with the junior mahouts of the elephant and unheeding the warnings of several people once mounted the elephant. Children agitated the animal and Duśśāsana fell down from its back. The angry animal stamped the fool to death, and its rage having not yet subsided it threw around his bones. Duśśāsana, who ended his life thus was reborn as an elephant and was owned by King Jayadeva of Ceylon for a long time. A great friend of King Khaḍgabāhu, Jayadeva presented the elephant to him. At the sight of its brothers and other relations memory about its previous birth dawned on the elephant. And, it lived in great grief. After some days the king presented the animal to a poet pleased at his samasyāpurana (filling the three lines of a stanza in tune with the fourth line given). The poet sold the elephant to the King of Mālava as it got ill with fever. In spite of the best treatment administered to it the elephant seemed to be nearing its end. Without either eating or drinking or sleeping the animal stood motionless shedding tears day and night. One day, the Mālava King visited the elephant when, to the surprise of all assembled there, the elephant spoke to the King thus: "Oh, King: if a Brahmin recites the 17th Chapter of the Bhagavadgītā I will be completely cured of my illness."

Accordingly a Brahmin was brought. As soon as he chanted the Gītā and sprinkled water on its head it got rid of its head it got rid of its animalhood, ascended the divine aeroplane and shone forth like Indra. The Malava King also began daily reciting the Bhagavadgītā and within a short time afterwards attained salvation. (Padma Purāṇa, Chapter 8).

DUSYANTA I

A reputed King of the Lunar dynasty. Descended from Viṣṇu thus: –Brahma–Atri–Candra–Budha– Purūravas–Āyus– Nahuṣa–Yayāti– Pūru– Janamejaya– Pracinvān– Namasyu–Vītabhaya–Śuṇḍu– Bahugava– Saṁyāti– Rahovādī Raudrāśva– Matināra– Santurodha–

Duṣyanta.

Matinara had two sons: Santurodha and Pratiratha, and Santurodha had three sons: Duṣyanta Pravīra and Sumanta. Pratiratha begot Kaṇva and he, Medhātithi.

Within a short period of time Duṣyanta became the emperor of India. (Ādi Parva, Chapter 68, Verse 3). His empire extended up to the sea, and he became an object of envy for other rules. Under his rule the four castes flourished in affluence. None was threatened with illness or by thieves. The seasons marched in due order, the clouds raining at the proper time etc. "Like the ocean not getting agitated, and putting up with everything with unique patience like the earth, Duṣyanta ruled the country".

Once Duṣyanta set out to a forest to hunt. Seated in his chariot, which moved with the speed of Garuḍa he came to a beautiful forest. Weary with hunger and thirst the king, leaving the attendants behind walked into the hermitage of the sage Kaṇva. Proceeding alone the sand on the banks of Mālinī river and drinking with his eyes the beauties of the hermitage he reached Kaṇva's āśrama. 'Who is there in the āśrama?' queried the king, whereupon Śakuntalā, the foster daughter of Kaṇva came out, and in the absence of her father welcomed the guest. Enchanted by the beauty of Śakuntalā, the King questioned her about her lineage and she told him the story about Viśvāmitra's love for Menakā, and Kaṇva bringing up their daughter. Duṣyanta felt deep love for her, and in accordance with rules prescribed in Dharma śāstras married her in the Gāndharva way. He also accepted her stipulation that the son born to her should became the next monarch. Śakuntalā got pregnant, and after promising that she would duly be conducted to the palace Duṣyanta returned.

No sooner had Duṣyanta left the Asrama than Kaṇva, who had been out returned to the āsrma. With his divine eyes he understood what had happened in his absence. Kanva blessed Śakuntalā that she would have an excellent son, who would become an excellent ruler of the world surrounded by the sea.

In due course of time Śakuntala delivered a son. Kanva did the rites pertaining to the birth of the child, and named the child Sarvadamana. The child grew up to become six years old, and Kaṇva realising that the further stay of Śakuntala and her son at the āsrama would stand in the way of the child's welfare and progress sent the mother and the child to Hastināpura, the capital of Duṣyanta, attended by his disciples. When they reached Duṣyanta's palace and sent word to him about their arrival he, pleading ignorance about his marriage with Śakuntala, refused to receive her and the child. Duṣyanta and Śakuntala hotly argued the question. At last, when Śakuntala, with swelling emotions was about to leave palace, a celestial voice announced that Duṣyanta had, in fact, married Śakuntala, that Sarvadamana was his son and that he (Sarvadamana) would become a great ruler under the name Bharata.

DWĀRAKĀ (Dvaravati; Dvaraveti)

The place where the capital of Sri Krsna stood.

The King Jarāsandha was the enemy of the Yādavas. To save themselves from the attack of Jarāsandha, the Yādavas united themselves under Sri Kṛṣṇa, and built a strong city in the western islands. That beautiful city was called Dwārakā. Kuśasthalī, is another name of this city. The beautiful mountain Raivataka stood as a fortress round the city which was so strongly

built that it was not possible even for the gods to enter it. Even women could fight siting inside the forts. The fortress Raivataka was three yojanas long. In each yojana three divisions of the army were comped. In each yojana there were hundred doors, with a strong army to guard each of them.

Dwārakā was the abode of Sri Krṣṇa. It excelled even Amarāvatī in beauty. There was an efficient council of the leaders of the Yādavas. Dāśārhī was the name of that council. Many Yādava leaders Sri Krṣṇa Balabhadra and other luminaries attended the council. The royal palace was as luminous as the Sun and the Moon. Dwārakā was built by Viśvakarmā. There were ditches on the four sides of Dvārakā. There were four beautiful parks called Nandana, Miśraka Caitraratha and Vaibhrāja. The mountain Raivata acted as the eastern rampart of the city. Three other mountains, Veṇumanda on the North, Sukakṣa on the west and Latāveṣṭa on the south acted as natural forts. On the est of the city there was a beautiful lake. The city had fifty main gates to which sharp machine rockets, big iron wheels etc. were fitted for protection. It had an area of 96 yojanas (leagues).

(1) Arjuna visited Dvārakā in the course of his pilgrimage. It was then and there that he married Subhadrā.
(2) The King of Sālva attacked Dvārakā. The Yādavas drove him back.
(3) Dvārakā is a city, procuring beatitude. There is bath known as Piṇḍāraka which is pure and divine.
(4) It was at Piṇḍāraka that Nṛga, a chameleon attained beatitude.
(5) It was here that the pestle of iron, which proved the cause of destruction of the Yādavas, came out of the stomach of Sāmba.
(6) After the death of Śrī Krsṇa this city was swept over by the sea.

According to the modern rsearchers Dvārakā was situated in the sea to the west of Gujarat. There is a small locality near the sea, still called Dvārākā and the principal occupation of the people of this place still is cattle-rearing, and tradign in milk. They claim to be the descendants of the family of Śrī Kṛṣṇa.

E

EKDASĪ

The eleventh day after a new moon or full moon day. The vrata observed on this day is called the Ekādaśī vrata. King Ambarīṣa observed very strictly and continuously the Ekādaśī Vrata to obtain the status of Indra. (See under Ambarīṣa). (Navama Skandha, Bhāgavata). This vrata would fetch food for the hungry and salvation for those who are in search of it. (Agni Purāṇa). The method of observing this vrata is detailed below:

Those who observe the Ekādaśī vrata should be on a regulated diet excluding meat and avoid sexual acts on the Daśamī day, the day preceding Ekādaśī. On both the Ekādaśī days in a month one should not take any food at all. The period which combines Ekādaśī with Dvādaśī (the twelfth day) is called Harivāsara because of the presence of Viṣṇu at that time. That is a good time for doing sacred yājñas. That day where there is only a small portion of Ekādaśī and the rest Dvādaśī is the best day for yājñas. Trayodasi (the thirteenth day) is good for breaking the fast. The day which merges Dvādaśī into Trayodasi is the best day for breaking the fast. Do not observe the Vrata on a day which combines Daśamī with Ekādaśī. Hell is the result if one does so.

Completely abstaining from food on the Ekādaśī day you should take food on the Davadasi day. As you take your food you should pray like this : "Bhuṅkṣyehaṁ Puṇḍarīkākṣa śaraṇaṁ me bhavācyuta". (Oh, Puṇḍarīkākṣa, I am going to break my fast. Oh, Bhagavan, let you be my heaven). If an Ekādaśī comes on a Pūyaṁ—Puṣya—day in the bright half of the month that day should on any account be observed. That day would give the observer unlimited good result and that Ekādaśī is qualified as Pāpanāśinī. (destroyer of all evils). When Ekādaśī and Dvādaśī happen to combine on a Tiruvoṇam (Śrāvaṇa) day the Ekādaśī is qualified as Vijayā. That day gives prosperity to devotees. It is also called Vijayā if an Ekādaśī comes in the month of Phālguna (March) on a Pūyaṁ (Puṣya) day. The wise extol this day one promising crores of good effects. On the Ekādaśī day you should do Viṣṇu Pūjā which is productive of universal happiness. He who does so will acquire children and wealth in this world and attain Viṣṇuloka on death. (Chapter 178, Agni Purāṇa).

EKALAVYA I

Son of Hiraṇyadhanus, a King of the foresters. He went to Droṇācārya to learn archery.

Droṇācārya refused to accept him as a disciple because he was a Sudra. Undaunted he went to the forests, made a replica of the preceptor in clay and standing before it started practising archery. Soon he became a matchless archer.

Sometime later the Pāṇḍavas went to the forests for hunting. One of the hunting does wandering saw Ekalavya and started barking. Ekalavya sent seven arrows to its mouth and kept it open. When the dog returned to Arjuna he was dumbfounded at the still of all archer and when he came to know the archer was an unknown disciple of Droṇa his disappointment knew no bounds. Droṇa had once declared that Arjuna was the best and topmost of his disciples. Arjuna went and complained to Droṇācārya. Droṇācārya called Ekalavya to his side and asked him to give him as 'Gurudakṣiṇā' (fee to the preceptor) his right-hand thumb. Without the least hesitation Ekalavya offered his thumb to the guru and from the day onwards his skill faded and he became inferior to Arjuna. Ekalavya was killed by Śrī Kṛṣṇa.

A son of Ekalavya seized the sacrificial horse of Arjuna and was killed by Arjuna

EKATA

An ancient sage. He was the son of the Maharsi Gautama. He had two brothers, Dvita and Trita.

There is a story of how Ekata and Dvita duped Trita in the Mahābhārata. When Gautama died Trita became the chief of the three. Dvita and Ekata did not like this. Once all the three were passing by a forest with a herd of cows for a yāga. Trita was walking ahead and the other two were following him with the cows. At a strategic point on the way the brothers carried away the cows by a separate route without the knowledge of Trita. When Trita came to know of the loss he was greatly distressed. On reaching the shores of the river Saraswatī, he was frightened by a wolf and running to escape from the animal fell into a dilapidated well. He performed a yāga from where he lay. Assuming a creeper inside the well to be Somalatā, Trita recited the Ṛks and the devas responded to his prayer. Devas like Bṛhaspati graciously appeared before him and asked him to demand a boon from them. Trita replaced that his desire was to worship the gods standing on the waves of the river Sarasvatī. Accordingly the river was made to flow that way and standing on the waves Trita worshipped the gods. After that he went home and cursed his brothers and made Ekata and Dvita into wolves.

(i) Ekata was a sage much banked on by the people of Western Bhārata.
(ii) Ekata attended a yājña conducted by Uparicaravasu.
(iii) Ekata accompanied by Dvita and Trita once went to Śvetadvīpa to visit Nārāyaṇa.
(iv) Ekata and his two brothers were among the sages who visited Bhīṣma while he was lying on his bed of arrows.
(v) All these sages lived on the west coast as Ṛtviks of Varuṇa.
(vi) Sūkta 150 in Maṇḍala 1 of Ṛgveda contains the eulogistic songs of Trita, one among the trio.

EKAVĪRA (HEHAYA)

A founder of the Hehaya line of kings.

Descending in order from Viṣṇu: Atri–Candra–Bhuddha–Purūravas–Āyus–Yajāti–Yadu–

Sahasrajit–Śatajit–Ekavīra (Hehaya).

Once there was a King called Revanta who was an intimate friend of Indra. One day riding on Uccaiḥśravas, Indra's horse, he went to Vaikuṇṭha. Fascinated by the arresting beauty of Revanta, Mahālakṣmī sat gaping for a while and did not hear what Viṣṇu talked to her. Viṣṇu was offended and lost his temper. Lakṣmī was looking with interest alternatively at Revanta and the horse when Viṣṇu cursed her to be born as a mare on earth. Horrified, shedding tears, Lakṣmī begged for relief. Viṣṇu decreed that she would return to Vaikuṇṭha after giving birth to a son who would be equal in glory to Viṣṇu himself. Mahālakṣmī came to Earth taking the shape of a mare and lived in a forest situated at a point where the rivers Kālindī and Tamasā meet and where once Sūryapatnī stayed and did penance. Meditating on Śiva she lived there for a thousand divine years and then one day Śiva and Pārwatī appeared before her and asked her what she wanted. She then said "Oh, Bhagawan, Mahāviṣṇu cursed me and made me into a mare. He has decreed that I would go back after bringing forth a son as glorious as Viṣṇu. From whom am I to bear a son like this?" Śiva promised to find a solution and going to Vaikuṇṭha sent Viṣṇu to earth in the form of a horse. Viṣṇu came to Lakṣmī and they lived together for sometime and soon a son was born to Lakṣmī. Leaving the child in the forest both of them went back to Vaikuntha. It is this child who later on became the famous King, Ekavīra. It was because he was born of a horse that he got the names, Hehaya and Haihaya. (Skanda 6, Devī Bhāgavata).

It was at this time that Śatajit, son of the grandson of Yajāti was doing penance to obtain a son. He was also doing penance in the forest situated at a point where the rivers Kālindī and Tamasā meet. One night a Vidyādhara named Campaka came with a Vidyādharī named Madāsalasā and seeing the infant lying helpless in the forest took it to Devaloka. Indra recognised it as the child born to Viṣṇu and Lakṣmī on earth while they were living as horse and mare and so the Vidyādhara put it back on earth in the same place as before. Immediately Lakṣmī Nārāyaṇas appeared before Śatajit doing penance there and asking him to take care of a child lying helpless in another side of the forest disappeared. Immensely pleased at this Śatajit took the child to his palace and brought him forth as his own one son giving the child the name Ekavīra. When the boy became a prince, Śatajit crowned Ekavīra King and went to the forest with his queen and after doing penance there for sometime attained Viṣṇuloka. (Skandha 6, Devī Bhāgavata).

Once Prince Ekavīra accompanied by the son of the minister went for a pleasure trip to the banks of the river Gaṅgā. It was spring and the prince wandering about enjoying the sight of a flowery forest was soon arrested by the sight of a sweet smelling lotus with a hundred petals blooming in the river. By the side of the lotus was standing a beautiful damsel weeping. The prince went to her and asked here the reason for her weeping. After great persuasion she replied thus: "Oh, Prince, there is a country not for from yours which is now being ruled over by a very righteous King called Raidhya. His queen is called Rukmarekhā. They had no children for a very long time and so Raibhya conducted a Putrakāmeṣṭi Yāga. When ghee was poured profusely into the sacrificial fire the flames rose up to great heights and from inside the flames came out a lovely maidan. The king named her Ekāvalī and bought her forth as his daughter. I am Yaśovatī the daughter of the minister there. We were of the same age and so I

was asked to live with her as her companion. She was very fond of lotuses and the King constructed big ponds with lotuses in them for her recreation. Yet she used to go to other ponds also in search of lotuses.

One day we came to this side of the river Gaṅgā to play. Then a demon of name Kālaketu came and kidnapped her. I followed her. She never surrendered to the enticements and persuasions of Kālaketu. Her father wanted her to be married to Ekavīra, King of Hehaya. Kālaketu sent her to prison. Without knowing what to do next I am standing here weeping.

Hearing this Ekavīra went to Pātāla and defeating Kālaketu released Ekāvalī and brought both Ekāvalī and Yaśovatī to the palace of Raibhya. Pleased at this Raibhya gave his daughter in marriage to Ekavīra. Kārtavīryārjuna was born in the family of Ekavīra. (Skandha 6, Devī Bhāgavata).

F

A FOLK DEITY

The primitive people believed that the world was peopled by spirits–good and evil. The prosperity and happiness in their life were attributed to the blessings of the good spirits or deities, while the disease, unhappiness or misfortune were believed to be due to the influence of the evil-minded ones. So these malevolent spirits were propitiated through praises, prayers and sacrifices. As the moments of unhappiness out-numbered those of pleasures in the primitive life, accordingly the evil spirits out-numbered the good ones. In course of time these spirits influenced the common mind so much that myths were yarned out round about these spirits to sing their glory and glamour. These myths or songs in the garb of common tongue formed the bulk of folklore or folk-literature. These deities of the uncultured common folk were designated as folk deities and the study of these deities implies the study of the mental life of the people, their faith belief, customs and traditions. These folk deities or the deities of the common people were linked with different happenings such as break out of epidemic or diseases, occasions of birth, death, marriage etc. or their customs and beliefs such as witchcraft, superstitions. Different groups of people settled in different regions, adored different spirits or deities and named them according to particular geographical environments and social needs. The folk deities are mainly indigenous in character. Grāmadevatās, 'Village deities,' of south India include Aiyar, the guardian deity of the village, Maramma, the goddess of cholera, Gaṅgamma, the goddess of smallpox, Sukhalamma, the goddess of measles, Kokkalamma, the goddess of cough, Udalamma, the goddess of swollen neck. Among the folk deities of Bengal Makal Thākur, Pañcu Thākur, Banabibi, Dakṣiṇarāya, Vasantarāya, Olāicaṇḍī, Vāsulī, Jvarāsura, Pir Gorācānd, Manasā, Gaṇḍī Sītalā, Ṣaṣṭhi Śāradā etc. are included. In Orissa we have quite a good number of folk deities, among them Maṅgalā, Candī, Pañcānana, Trinātha, Satyapīra, Olāuthā or Buḍhī Thākurāṇī (goddess of cholera), Thākurāṇī (goddess of small-pox), Ṣaṣṭhī, Manasā, Khudurukuṇī (also called Bhālukuṇī), Dūtivāhana (also called Puājiantiā–the worship of Yama for the long life of the offspring) are wellknown. Ṣaṣṭhī is very popular among the folk deities of different states. She is associated with the birth of a child and its long life.

The birth of a baby to a family is always welcome. But the suffering of premature death of the child gives great shock to the inmates of the house in general and to the parents in

particular. In order to avert the misfortune they propitiated a certain spirit who was believed to be causing such disaster in the past and to protect a child when pleased. The suffering of a child believed to be due to the displeasure of the spirit of the grandfather in case of a son and the spirit of the grand mother in cash of a daughter. So they were propitiated for the cure of the child. The belief is current among the primitive tribes that the grandfather takes the birth as the grandson and the grandmother as the granddaughter. Whenever the first son is born to a Mundari, He or Bhuyan parent, it is named after the grandfather and the names of subsequent collateral branches are given to susequent sons according to seniority. This system of giving the grandson the names of the grandfather can be found in many royal families such as the famous Guptas of Magadha, etc. It was probably due to the belief that the grenadiers had close relation with their grandchildren. In course of time the spirit of the grandsire was replaced by a deity, who was named Ṣaṣṭhī. This may be the primitive version of the origin of the goddess Ṣaṣṭhī. She was regarded as the tutelary deity of each and every house.

The goddess is worshipped in different regions of India as the protectress or benefactress of children. In Bengal she is adored usually on the sixth day of the baby's birth and specially on the sixth day of the lunar fortnight of Jyeṣtha, which is called Araṇva Ṣaṣṭhī (also called Jamai Ṣaṣṭhī). Ṣaṣṭhī is worshipped inside the house as an earthen pitcher or in an open place called Ṣaṣthītalā. The barren woman hangs a piece of rag with a small stone fastened to one of its ends to the branch of a nearby tree of Ṣaṣṭhītalā in expectation of a child but an expectant mother does so for the long life of the future baby. This is popularly known as *Bācā bānadhā*. There is general belief among the common folk that when the decayed rag releases the stone, the woman who offered it is sure to conceive if the goddess is propitiated with her devotion. As to the custom of her worship in the lying-in-chamber, A. Bhattacharya states : "On the sixth at about ten o' clock in the night a small wooden seat is put beside the door inside the room. A small pitcher full of water and a new napkin is placed on it. Beside it two cance-shaped pots made of the bark of the plantain tree are put, one filled with husked rice and other with paddy; ripe plantains, some sweets are put in the pot filled with rice. Other accessories required there are a pair of iron bangles, a bit of waist band made of coloured thread, pieces of gold and silver, a pen and an inkpot. A new cloth is spread before it on the ground, a lamp having five wicks soaked with clarified butter is kept burning. The belief current among them is that at the death of that night the god Citragovinda enters the room and accepts the offering and at the time of his return he writes the fate of the child which cannot be read with mortal eyes. The ceremony ends by getting blessings from the deity after dedicating it for seven times."

In Bihar the ceremony of her worship is called *Chaṭhī* or *chaṭhī* as it is performed on the sixth day after the birth of the child. The ceremony runs: On the day of worship a lump of cowdung square marked with diagonals is fastened on the wall of the lying-in-room. At the corner and intersection of the cowdung cowries are put and the hole made at the centre of the cowdung is covered with vermilion or with red coloured paper. According to one's capacity cakes or rice etc. are offered to it. The new-born baby is oiled, is applied collyrium to its eyes, is covered up in a cloth and is placed before it. Then it is wrapped in new clothes and new rings are put round its arms and feet for the first time which are brought from its maternal uncle's house. After the naming of the child is over the ceremony ends with a feast among the

relatives. The lump of cowdung so dressed represents the goddess and the ceremony ends in pomp and joy. But those who are not blessed with a child are advised to perform *Chatī māta kā Varat* "Ṣaṣṭhī Vrata", to have issue. The custom of this observance in our state Orissa is different from others.

Here the goddess is worshipped on the sixth day after the birth of a child in the lying-in-chamber (*Sutika Ṣaṣṭhī*), on the twenty-first day after birth and on the day of completion of each subsequent year of the child till it attains the sixteenth year of life. A childless woman is advised to hear her glory till she is fovoured with a son; but the mother of the child has to perform her Vrata on the sixth day of the bright fortnight of every month (*Pakṣa Ṣaṣṭhī*) especially on the 6th day of the bright lunar fortnight of Bhādrapada for the welfare and longevity of the child. She is imagined as of unparallel beauty and she assumes the form of the mother, old lady or Yoginī and is the very incarnation of kindness. The belief current among the womenfolk is that she watches over the child in the lying-in-chamber (*Ṣaṣṭhīghara*–the abode of Ṣaṣṭhī); whenever, the child sleeps she awakes it and during its sleep she brings pleasant dreams to its mind so as to make it laugh.

Among the Purāṇas the Sarga-Pratisarga section of the Vāyu Purāṇa (Ch. 9) enumerates forty-nine goddesses and Ṣaṣṭhī is accepted as one among them. Towards the concluding part of the account it is made clear that primarily there are only two goddesses–Prajña and Śrī, who revealed themselves through different forms. If one analyses the multiplicity of these goddesses it is made clear that they are not merely names but indicate different goddesses bearing those names, who owed their origin to different historical conditions and were afterwards identified with these two under the usual henotheistic tendency of the Hindus as their manifestations. In the Āryaṇaka parvan of Mahābhārata (3. 218. 42-47) there is a clear and positive statement regarding the goddesses being connected with Skanda. After Skanda was anointed by gods as the commander-in-chief of the divine army, Indra offered Devasenā to Skanda as his bride. This Devasenā with her exquisite beauty is variously known as Ṣaṣṭhī, Lakṣmī Āśā. etc.

evaṁ Skandasya mahiṣīṁ Devasenāṁ vidur budhāḥ /
Ṣaṣṭhīṁ yāṁ brāhmaṇāḥ prāhur Lakṣmīm Āśāṁ sukhapradām /
Sinīvālīṁ Kuhūm caiva sadvṛttim aparājitām //47//

Whereas, the Mahābhārata (3. 213. 16a) states her as the daughter of Prajāpati:

chaṁ Prajāpateh Kanyā Devaseneti viśrutā/

the Padma Purāṇa (5. 41. 149) speaks of her as the daughter of Indra:

abhiṣikto' vadhānena yathāvat Saṇmukhaḥ prabhuḥ/
sutām asmai dadau Śakro Devaseneti viśrutām//

Through this statement of the epic we form a definite idea of the ancient tradition regarding the evolution by mutual exchange among several religious cults. Sinīvālī Kuhū, Śrī-Lakṣmī of the Vedic cult were identified together with the folkdeity Ṣaṣṭhī and again both of them were attached to the folk divinity Skanda. During the course of centuries all of them reconciled with each other and this wide spread synthesis got the approval of the scriptures.

By comparing the ninth Skanda of Devī Bhāgavata with the Prakṛti Khaṇḍa of Brahmāvaivarta Purāṇa it appears that both of them accepted the text piece from the common source, so they agree with each other. In the same portion of the Devī-Bhāgavata (IX. 46) and

the Brahmāvaivarta Purāṇa (II. 43) Ṣaṣṭhī has been elevated to the status of Mūla Prakrti like Maṅgalacaṇḍī and Manasā. A separate Adhyāya, viz. *Ṣaṣṭhīdevyupākhyānam* has been appended to each of the above Puranic texts. Because she forms the sixth part of the Mūla Prakrti she is wellknown as Ṣaṣṭhī:

Ṣaṣṭhīāṁśā prakrter yā ca sā ca Ṣaṣṭhī prakīrtiati 4ab

There is a charming legend of her origin and growth in it, which runs thus: In ancient time Svāyambhuva Manu had a son Priyavrata by name. Because of being seriously engrossed in the penance Priyavrata had no inclination towards worldly life. Later on due to repeated request of Brahmā he accepted Mālinī as his consort. Long days passed, his wife never bore offspring. So Kaśyapa performed *Putreṣti* sacrifice for him and the *Caru* was offered to his wife Mālinī. On eating the *Caru*, she conceived and carried the foetus for twelve years in the womb, after which she delivered a full-developed son of golden colour. Alas! It was a dead one. At the very sight of the dead child the mother fell unconscious. The king himself carried the dead body to the cremation ground and holding it against his bosom he wept there bitterly. At that particular moment the king saw a chariot, white as crystal, made of excellent jewels descending from the aerial region towards him. In this heavenly car goddess Ṣaṣṭhī was seated shining with lustre and covered with silken cloth. She was lovely in appearance, of the colour of white *campaka*, in full youth, smilling, adorned with jewel ornaments and she appeared to be ever gracious to shower favour on the devotees:

dadarśa tatra devim ca kamanīyāṁ Manoharām/
śvetacampakavarṇābhāṁ (śaśvat) susthirayauvanāṁ//18.
ṣaddhāsya prasannāyāṁ ratnabhaūṣaṇabhūṣitām/
krpamayīṁ yogasiddhām bhaktānugrahakāriṇīm (bhaktānugrahakātarām) //19.

The king was moved at her graceful and boon-giving appearance and appealed to her to reveal her identity. Then Ṣaṣṭhī began to disclose her identity that she was the mind-born daughter of Brahmā and was known as Devasenā and was given in marriage to Skanda–

Brahmāṇo mānasi Kanyā Devasenā' ham īśvarī/
srṣṭvā māṁ mānasā Dhatā dadau Skandāya bhūmipa//25.

She was famous among the Mātṛkās of Skanda and was wellknown as Ṣaṣṭhī among them. She bestows sons to the childless–*aputrāya putradā' ham* (27a)– and wealth and wife to her devotees. Thus saying she lifted the baby put on the earth by the king and infused life into it by her divine power. When the goddess started for her divine abode alongwith the child the king Priyavrata entreated her through praises and prayers to return the baby. Then Ṣaṣṭhī was pleased with his supplications and agreed to return the child on two conditions, *viz.* firstly, as the scion of Svāyambhūva Manu he should initiate her worship and secondly, her worship should be promulgated by him among the people of the three worlds:

triṣu lokeṣu rājā tvaṁ Svāyambhūvamanoḥ sutaḥ/
mama pūjām ca sarvatra kārayitvā svayaṁ kuru//36
tadā dāsyāmi putraṁ te kulapadmam manoharam/37ab

The king welcomed the commandments of the goddess Ṣaṣṭhī, who bestowed upon the child the name of Suvrata and gave it to its parents before leaving for heaven. The king was overwhelmed with joy at the new life of the son and performed her observance in a glorious

manner. Later on the king used to worship Ṣaṣṭhī on the sixth day of the bright fortnight of every month and advised others to do so on the sixth day of the new baby in the lying-in-chamber and on the completion of the twenty-first day of the child. Besides this on all occasions, auspicious to the child, her worship was enjoined upon:

Balānāṁ sūtikā gare ṣaṣthyāhe yatnapūrvakam/
taipūjāṁ kārayāmāse caikaviṁśati vāsare//45.
bālānām śubhakārye ca śubhānnoprāśane tatha/
sarvātra vardhayāmāra syayam eva cakāra ha//46.

She is duly adored on the Śālagrāma, in a vase of plenty 'Pūrṇa Ghaṭa' under the root of Vaṭa tree or by modelling an image of her on the wall, whichever device is convenient to the devotee:

śālagrāme ghaṭe vā' tha Vaṭamūle' thevā mune/
bhittyām puttalikāṁ kṛtvā pūjayed vā vicakṣaṇaḥ//48.

Thus, her worship was introduced among others and it gained wide popularity through the common mass.

In the Mahābhārata she is described as the daughter of Prajapati and is given away in marriage to Skanda by Indra; who rescued her from the demon Keśim. The Padma Purāṇa account describes her as the daughter of Indra, who offered her to Skanda as his spouse. But the later texts like Devī Bhāgavata and Brahmāvaivarta Purāṇa relate her as the daughter of Brahmā the creator of all beings, who gave her in marriage to Skanda. Through this account the Purāṇakāras have tried to give her the sanction of the scriptures by way of incorporation in the Purāṇas. Thus a folkcult has been elevated to the higher order and the cult deity is admitted into the Hindu pantheon. Here she is described as the daughter of Brahmā, who who performed her wedding with Skanda; by this way she is assimilated into the Hindu religion and became a Brahmanised deity; ultimately she is described as the Primordial Being and as the Great mother of all beings.

Goddess Ṣaṣṭhī is also known as Devasenā and is related to Skanda as his consort. Probably due to her close relation with Skanda she is worshipped with him in the lying-in-chamber on the sixth day of the child; her image is dressed in yellow garments after being thickly interspersed with turmeric liquid. The Skanda is surfaced– *ṣaṭvakta*– and is a blood thirsty goblin. His followers are wellknown as the spirits of destruction, who rob children, either when born or when in the mother's womb–

ye haranti śiśūn jātān garbhasthānścaiva dāruṇāḥ//

(Mbh. 3. 217.1). Among them the Matṛs or great mothers afflict children, who are born or are in the womb and remain as threats to their life till they attain the age of sixteen:

yāvat ṣoḍaśa varṣāṇi bhavanti taruṇāḥ prajāḥ/
pravādhata manuṣyāṇāṁ tavat rūpaiḥ pṛthag vidhaiḥ//
(Mbh. 3. 219. 22)

Perhaps this belief had developed into a custom of worshipping Ṣaṣṭhī till the child attains the sixteenth year. Among the eighteen followers of Skanda Skandāpasmāra, a genius of evil, Śakunī, Pūtanā, Śītapūtanā, Revatī, Mukhamaṇḍikā, Surabhī, Saramā, Karañjī and Kumāras are included. These eighteen evil spirits feast on meet and wine and keep on eye upon the Sūtikāgṛha for ten days:

ime tvaṣṭadaśānye vai grahā māṅsamadhupriyāḥ/
dvipañcarātraṁ tiṣṭhanti satatam sūtikāgrhe//

(Mbh. 3. 219. 35)

These evil spirits male or female are known as Skanda grahas. They are appeased by offering them a bath, by painting them with collyrium, by offering them incense or *bali* and other edibles. Sacrifice are also performed in honour of Skanda. Thus, propitiated they bless people with long life and prosperity:

teṣāṁ praśamanaṁ kāryaṁ snānaṁ dhūpamathāñjanam /
balikarmopahārāścā Skandasycjyā viśeṣataḥ // 43.
evam etc' rcitāḥ sarve prayacchanti śubhaṁ nṛṇām //44ab

(Mbh. 3. 219. 43-44)

In Śuśruta Śaṁhitā (*Uttaratantra*, ch. 37) Skanda heads the list of the Bālagrahas, the evil spirits, who afflict young children and is described to have risen to power after his marriage with Devasenā. In another later treatise on the treatment of diseases namely Kaśyapa Śaṁhitā –also known as Vrddhajivakīya Tantra –(circa fifth Century A. D.) There is a chapter known as *Bālagrahacikitsit ādhyāya* : 'On children diseases caused by the influence of the evil spirit'. In this chapter the evil effects of Revatī, a Bālagraha and her relation with Skanda is described. The Mahābhārata includes Revatī among the eighteen followers of Skanda. This text enumerates twenty appellations of Revatī to show her prominence. These names include Brāhmī, Kumārī, Bhūtamātā, Bahuputrikā and Ṣaṣṭhī. In subsequent description it is made clear that Revatī is included among the group of brothers and sisters of Skanda and is taken to be the sixth one:

ityevaṁ bhaginī jajñe Ṣaṣṭhī Skandasya dhīmataḥ/ (P. 100)

Like Skanda (*Ṣaṇmukha*) she is stated to have six faces *Ṣaṇmukhī*. So she is known as Ṣaṣṭhī.

In the Devī Bhāgavata and Brahmāvaivarta Purāṇa Ṣaṣṭhī appeared to be the personification of the sixth day of the child birth; the goddess, whose favour was sought on this particular day for the newborn one, was designated as such. Besides this in the chapter on *Revatī kalpa* the author of Kaśyapa Śaṁhitā indentified Revatī with Ṣaṣṭhī as a terrible spirit. As the demoness was devouring the child on the sixth day of its birth, she was known as Ṣaṣṭhī and was included among the Jātahāriṇī Devīs:

ṣaṣṭhe' hani smṛtā Ṣaṣṭhi ... ... /45
dāruṇā jātahāriṇyo ... ... //48b.

Thus Revatī is not other than Ṣaṣṭhī. So her worship is prescribed on the sixth day of the child birth in the Sūkikāgṛha 'lying-in-chamber' and on the sixth day of both the bright fornight and the dark fortnight:

*tasm*ācca sūtikā ṣaṣṭiṁ pakṣaṣaṣṭiṁ ca pūjayet /
uddiśya ṣaṇmukhīṁ Ṣaṣṭhīṁ tathā lokeṣu nandati /

(P. 100)

Among the twenty names of Revatī she is known as Bahuputrikā and in the Revatīkalpa of the same text she is called Jātahāriṇī–

Revatī bahurūpā jātahāriṇī ... ... /7

In Harṣacrita (Ch. IV) Ṣaṣṭhī is mentioned as Jātamātṛ Devī and the Kādambarī remembers

has as Bahuputrikā. The two epithets like Bahuputrikā and Jātahārini deserve special attention. The term Jāhahāriṇī deserve special attention. The term Jātahāriṇī denotes the goddess, who robs the born one. It is a general term. The *Revatīkalpa* classes Jātahāriṇī Devīs under three categories on the basis of their nature and illustrates their malignant character to show how they destroy children not only– after birth but also in the mother's womb in the form of foetus:

*tasm*āt Jātachāriṇī puṣpaṁ hanti, vapuśca hanti, garbhāṅśca
hanti, jātāṅśca hanti, jayamānāṇṣca janiṣyamāṇāṅśca hanti. (V. 7)

In the Mahābhārata (2.16-17) Jarā was wellknown as a Jātahāriṇī– a cannibal ogress, who used to live on flesh and blood of children –*māṅsaśoṇitabhojanā* (38). The people of Rājagṛha were terribly afraid of her. Once the two queens of Bṛhadratha, the King of Magadha, gave birth to two parts of a baby separately and threw it on the *Catuṣpatha*. The demoness Jarā caught hold of these two parts. Instead of devouring them she was pleased to join these two parts into a full-fledged baby and to give life to it. As the two parts of the baby were joined together by Jarā, it was later known as Jarāsandha. She handed over the child to Bṛhadratha. Due to her long appeasement she was pleased with the king and wanted to serve him better:

Jarā nāmāsmi bhadraṁ te rākṣasīkāmarūpiṇī/
tava veśmani rājendra pūjitā nyavasaṁ sukham//1
sā, ham pratyupakārārthaṁ cintayantyaniśaṁ nṛpam//2ab
(Mbh. 2. 17. 1-2ab)

Thus a Jātahāriṇī, after long worship, became a bestower of life and protectress of children. Due to change of her nature her cult was promulgated through the nook and corner of Magadha and was adored by all as the saviour of children.

In the Buddhist pantheon there is a deity, who is the mother of five hundred children. She is Bahuputrika and is known as Hāritī the stealer of children in Rājagṛha. She is a Jātahāriṇī. By robbing others of their children, she used to feed her sons. When the people of Rājagṛha were terribly shocked at her behaviour they appealed to Buddha, the merciful, for succour. Once Buddha on his way back to his monastery entered into her residence and put her youngest and favourite son Priyaṅkara into his begging bowl. Hāritī besought Buddha for the return of her son. Buddha asked of her for two promises in order to return her son. Firstly she was required to give up cannibalism and secondly to enter into the order of Buddha as a lay member. Hāritī 'the rapacious one' who was originally devouring children, became the bestower of children and their protectress. Thus a cannibal demoness was converted into the guardian deity of Magadha and was adored by all.

Like Jarā, Hāritī and others, Ṣaṣṭhī was a malevolent deity. In course of time her nature changed. Instead of devouring children, she became the guardian deity of children and was adored on the sixth day of child's birth and on other days auspicious to the child. She was also prayed for bestowing offerring. Thus a malignant deity became a benevolent one due to. metamorphosis of her character.

G

GĀNDHĀRĪ

Wife of Dhṛtarāṣṭra.

There was a King called Subala in the family of Turvasu, brother of Yadu. (For genealogy see under Subala). Subala became the king of the land of Gandhara. This land extended from the river Sindhu to Kābul. Gāndhārī was the daughter of Subala.

Gāndhārī became a devotee of Śiva even from her childhood. Śiva became pleased with here and blessed her saying that she would bear a hundred sons. Bhīṣma came to know of this and he planned to get her married to Dhṛtarāṣṭra. One day he sent a messenger to Subala making a proposal. Subala knew that Dhṛtarāṣṭra was born blind but considering his lineage and the powerful alliance it would make, consented to the proposal of Bhīṣma. Śakuni, brother of Gāndhārī, then by the order of his father took Gāndhārī to Hastināpura and Dhṛtarāṣṭra accepted her as his wife. Gāndhārī obeying his father's instructions without a demur accepted her blind husband with such devotion that she made herself blind by tightly covering her eyes with a silk shawl. (Chapter 110, Ādi Parva).

Once Vyāsa came to her exhausted with hunger and thirst. Gāndhārī appeased his hunger and thirst with tasty things to eat and drink. Vyāsa was immensely pleased and he also blessed her and said she would get a hundred sons. Very soon she became pregnant. But even after two years she did not deliver, while Kuntī, wife of Paṇḍu, gave birth to a son. Grief-stricken, she hit hardly on her womb secretly and then a great mass of flesh came out. Then Vyāsa appeared before her and advised her to cut the lump of flesh into a hundred pieces and deposit one each in a jar of ghee. Vyāsa himself cut it into pieces. Gāndhārī expressed a desire to have a girl also. Vyāsa cut it into hundred and one pieces and put them in hundred and one jars of ghee. In due time the jars broke and a hundred sons and a daughter came out of the jars. The daughter was named Duśśalā. For their name see 'Kauravas'. Dhṛtarāṣṭra got another son named Yuyutsu.

When Sañjaya reported about the death of Karṇa at the battle both Dhṛtarāṣṭra and Gāndhārī fainted. (Śloka 55, Chapter 96, Karṇa Parva).

When the battle was over the sons of Gāndhārī and their followers were killed. Dhṛtarāṣṭra suggested that the Pāṇḍavas should visit Gāndhārī and pay homage to her. The Pāṇḍavas, therefore, went and stood before Gāndhārī very respectfully. Vengence boiled in her heart and

her body shivered. Gāndhārī was about to curse the Pāṇḍavas when Vyāsa, intervented saying "Gāndhārī! Don't you remember you said that victory would lie on the side of the righteous in this war? Your words are not wasted. The Pāṇḍavas won the battle because right was on their side. So why should you get agitated?" Gāndhārī became calm on hearing these words and she admitted that the end of the Kuru dynasty came because of the mistakes of Duryodhana, Śakuni, Karṇa and Duśśāsana. She, thereafter, treated the Pāṇḍavas as her own sons.

Following the instructions of Dhṛtarāṣṭra, the Pāṇḍavas, approached and bowed before Gāndhārī. She covered her face with a cloth and wept, tears rolling down her cheeks. When Dharmaputra bent to touch her feet the latter saw through the veil on her face the foot-nails of Dharmaputra. A few drops of the lachrymal water fell on the foot-nails of Dharmaputra making them turn blue instantly. (Chapter 15, Strī Parva).

At the end of the battle the aggrieved Gāndhārī went to Kurukṣetra together with Kṛṣṇa and other relatives. Seeing mightly kings on the Kaurava side lying dead like huge trees lying truncated Gāndhārī burst into tears. She knew that Śrī Kṛṣṇa was at the root of all this. Embittered she looked at Kṛṣṇa and cursed him. "Ho, Kṛṣṇa, thirty-six years from this day you will lose your sons, ministers, friends and relatives. You will became a lone walker in the forests and be killed by trickery."

It was because of this curse that the Yādava tribe perished and Kṛṣṇa was struck by the arrow of a hunter which made him end his life on earth.

After the great Kurukṣetra battle heart-broken Dhṛtarāṣṭra and Gāndhārī accompanied by Kuntī, Vidura and Sañjaya went to the forests to spend the rest of their life there. Many people and the Pāṇḍavas accompanied them up to the river Gaṅgā and there near the āśrama of Śatayūpa Dhṛtarāṣṭra made a hut and lived with Gāndhārī and Kuntī.

The Pāṇḍavas felt the separation of their relatives unbearable and lived in grief. After six years one day Dharmaputra saw his mother, Kuntī, in a dream. He told his brothers about this and they all felt a desire to go to the forest and see their mother. The next day they reached the shores of Gaṅgā. Vyāsa also joined them. Gāndhārī and Kuntī expressed a desire to Vyāsa that they would like to see the dead sons and relatives once again. Vyāsa then asked them to go and take a dip in the river. When they rose up after a dip they saw standing on the shores of the river the great warrior Karṇa and Duryodhana and others. By the yogic power of Vyāsa even the blind Dhṛtarāṣṭra could get the vision. Very soon the vision faded and the Pāṇḍavas returned to Hastināpura.

Two days after, fire broke out in the forest where Dhṛtarāṣṭra was staying. Dhṛtarāṣṭra, Kuntī and Gāndhārī were burnt to death in that fire.

Dharmaputra performed the obsequies of those who died in the wild fire (Āśramavāsika Parva, Chapter 30). Leaving the mortal bodies the souls of Dhṛtarāṣṭra and Gāndhārī entered Kuberaloka.

The following words have been used in the Mahabarata to denote Gāndhārī: Gāndhārarājaduhitā, Saubaleyī, Saubalī, Subalajā, Subalāputrī and Subalātmajā.

GĀLAVA

He was a son of Viśvāmitra. He was a Brahmavādī. (Śloka 52, Chapter 4, Anuśāsana

Parva.

There is no record of his original name in any of the Purāṇas. He got his name Gālava later. There is a story about this both in Devī Bhāgavata and Harivaṁśa. It is as follows:

There was once a King called Aruṇa in the family of Mandhata. Aruṇa got a son and he was named Satyavrata. (It was Satyavrata who later became the well famed (Triśaṅku). When Satyavrata was a youngester he once went inside the marriage hall of a Brahmin and kidnapped the bride. Furious at this evil deed of his son the king sent him out from his palace and Satyavrata roamed about aimlessly.

Nature protested against this deed of the king abandoning his heir and there was no rain in the country for twelve years. The people were all put to great trouble. Among those who suffered were the wife and children of Viśvāmitra. Viśvāmitra had at that time gone to the shores of the river Kauśikī, for doing penance. The family of Viśvāmitra was in great distress living without any means for food. The sight of the children crying for food to appease their hunger pained their mother much. So she decided to sell one child and feed the others by what she got from the sale. It was better to be without one child than all the children dying out of hunger.

She made a rope out of darbha leaves and tying it round the neck of the one child took it to the marked for sale. Both the mother and child were weeping profusely on their way. Satyavrata saw them and took pity on them. When Satyavrata heard their sad story and knew that the woman was the wife of Viśvāmitra he told her thus: "Oh, Venerable Lady, you need not sell this boy. Untie the rope round his neck and throw it away. I will look after your family till the return of your husband. I will daily bring food for you all and hang it on a tree near your *āśrama*."

The mother was extremely happy to hear this and she at once untied the rope round the neck of the boy and the boy from thence became known as Gālava.

Gālava continued his education under his father. At that time Dharmadeva to test Viśvāmitra came to him disguised as Vasiṣṭha. Viśvāmitra came out with rice receive the guest but by that time the guest had disappeared. But Viśvāmitra remained there with the rice for hundred years till Dharmadeva returned. All these years Gālava looked after Viśvāmitra's comforts. Viśvāmitra was immensely pleased with Gālava and allowed him to go away free without any *gurudakṣiṇā* when his education was over. Gālava wanted to give some *dakṣiṇā* but Viśvāmitra refused to accept it. Gālava insisted on giving and then Viśvāmitra asked him to give whatever he liked but Gālava wanted the Daksana to be named. Disgusted with this stubborness Viśvāmitra said "Go and get me eight hundred horses each with one of its ears black". Gālava was shocked to hear the demand and greatly worried roamed about in search of horses of the type specified. Garuḍa taking pity on his sad plight took him to the palace of Yajāti. Hearing the story of Galaya Yayāti sent his daughter Mādhavī with Gālava saying that if she was given in marriage to any king he would give him the eight hundred horses of the type he required.

Gālava took Mādhavī to Haryaśva, a King of the Ikṣvāku lines of kings. Haryaśva was doing penance at that time to be obtain a child. Gālava said that Haryaśva would get a son of Mādhavī and he should, therefore, accept Mādhavī and give him in return eight hundred horses each with one ear black. Haryaśva was amenable to the terms but the only difficulty

was that he had only two hundred horses of the type specified. Finding this difficulty Mādhavī said "Oh, Gālava please do not worry on that account. I have a boon from a Brahmavādī sage that I would remain a maiden even after delivery. So give me in marriage to this king and get two hundred horses. After giving birth to a son to this king take me to another king and get two hundred horses from him and then to another and thus by giving me to four kings you can get the eight hundred horses you require."

Gālava liked this plan and so when Mādhavī gave birth to a son he took her to Divodāsa, Rājā to Kāśī. When a son was born to him Gālava took her to Uśīnara, King of Bhoja. Gālava thus got six hundred horses but there was nobody else to give him the remaining two hundred. When Gālava was contemplating as to what he should do next Garuḍa came to his rescue. He advised Gālava to give six hundred horses and Mādhavī in lieu of the remaining two hundred horses to Viśvāmitra. Gālava gave Viśvāmitra the horses and Mādhavī and pleased with the gurudakṣiṇā Viśvāmitra blessed Gālava. Viśvāmitra got a son named Aṣṭaka of Mādhavī.

Gālava was once having his evening prayers in the river when the spittings from the mouth of Citrasena who was travelling by air above fell on the pūjā materials of Gālava went and complained to Śrī Kṛṣṇa of this and Kṛṣṇa in haste promised to bring before Gālava the head of Citrasena before the sun set. Nārada who heard this went and informed Citrasena of Kṛṣṇa's vow. Citrasena was frightened to death. But Nārada asked him not to lose hope and advised Sandhyā and Valī, wives of Citrasena, to approach Subhadrā, sister of Kṛṣṇa, for protection. Both of them went to Subhadrā and made a grand fire-pit in front of her palace. Citrasena decided to end his life by jumping into the fire and as he was circling the pit his wives wept loudly. Since her husband Arjuna was away from the palace Subhadrā herself ran to the place from where she heard the cries. When they saw Subhadrā they begged for 'Maṅgalyabhikṣā' (a boon to live with one's husband). Subhadrā agreed to give them that. Then she heard their story in full and only then did she realise that she had undertaken to do the impossible. Yet, to help Subhadrā, Arjuna agreed to protect Citrasena. When Śrī Kṛṣṇa attacked Citrasena Arjuna defended. The fight then ensued between Arjuna and Kṛṣṇa. Both had very powerful and divine weapons and the world stood on the verge of a collapse by their fight. Then Subhadrā did a brave thing. She stood between the two and requested for a cease-fire. Then Śrī Kṛṣṇa asked Citrasena to bow down and touch the feet of Gālava. Gālava pardoned him. (Padma Purāṇa).

Gālava once gave Yayāti one eighth portion of the goodness accured to him by his long penance. (See Yayāti for details).

Pātālaketu, a demon, used to give trouble to Gālava daily while he used to do penance. Once this demon sent a deep hot breath to the sky and then a horse fell from the sky. Soon an unknown voice from air said, "This is a very strong horse and it would travel many a yojana in an hour." Gālava took that horse and gave it to Ṛtadhvaja. (Vāmana Purāṇa, Chapter 59).

GAṆAPATI

A son of Śiva with face like that of an elephant. As Śiva has appointed this son as chief of the *ganas* (attendants) he is called Gaṇapati.

While Śiva and Pārvatī assumed the form of monkeys and enjoyed themselves in the

forest Pārwatī got pregnant, and Śiva took the semen from the womb and gave it to Vāyu (wind God). Vāyu deposited it in the womb of Añjanā, who delivered a son named Hanumān. Śiva assumed the form of an elephant (tusker) and Pārwatī that of a she-elephant. Pārwatī delivered a son in the form of an elephant. That son was named Gaṇapati.

Once Parasurama arrived at Kailāsa to meet Śiva. At that time Śiva was asleep. So Gaṇapati did not allow him to get in. A duel broke out between them. In that duel one of Gaṇapati's tusks was broken. (Padma Purāṇa).

An exceptionally hot summer set in once in South India. The whole land became parched. So Agastya went to Śiva and requested for some holy water, and the Lord put Kāverī who was worshipping him just then, in the Kamaṇḍalu (something like a teapot which sannyāsins carry with them) of Agastya and sent him back. Indra, who did not relish this action of Śiva, asked Gaṇapati to some how or other upset Agastya's Kamaṇḍalu of holy water, and Gaṇapati, in the guise of a crow went and sat on the brick of the Kamaṇḍalu and thus upset it. Agastya and the crow quarrelled with each other. Then did the crow assume it original form as Gaṇapati and blessed Agastya, Moreover, Gaṇapati filled Agastya's Kamaṇḍalu with holy water, which the latter distributed among devotees in South India, and that is the present Kāverī river.

The Purāṇas contain two different stories as to how Gaṇapati happened to have the elephant's head. Once Pārwatī pointed out to Gaṇapati the planet Saturn, and his head got burned down due to the ocular power of Saturn, and according to one story Gaṇapati's head thus lost was replaced with that of an elephant. The other story is more interesting. When once Śiva tried to enter the room where Pārvatī had gone to take her bath clad in a single clothing Gaṇapati prevented Śiva from doing so. Śiva, enraged at the obstruction made by Gaṇapati, cut off his head, and when his anger was cooled down he replaced Gaṇapati's lost head with that of an elephant. (Padma Purāṇa).

Gaṇapati has two wives called Siddhi and Buddhi

When Gaṇapati and Subrahmaṇya attained the age of marriage they were in a hurry to get married. Śiva conducted a test. Śiva and Parwait told them that he who returned first after going round the world would be married first. Accordingly Subrahmaṇya mounted his vehicle (peacock) and set out for a tour round the world. Gaṇapati did nothing of the sort. But after a little time he went round his parents, *viz.*, Śiva and Pārwatī. Asked for an explanation about his action Gaṇapati replied that since the whole universe existed in Śiva and Pārvati, going around them tantamounted to touring round the world. Pleased at his reply his parents got Gaṇapati married first.

(Power to remove all obstacles). Gaṇapati is called Vighneśvara because he is the god who removes all obstacle from the paths of men or creates them.

Gaṇapati has the power to get anything done without any obstructions as also the power to put obstacles in the path of anything being got done. Therefore, the custom came into vogue of worshipping Gaṇapati at the very commencement of any action for its completion without any hitch or hindrance. Actions begun with such worship would be duly completed, Indians believe. In support of that belief the following story from the 6th taraṅga of Lāvāṇkalaṁbakam, Kathāsaritsāgara may be quoted.

The Devas decided to appoint Subrahmanya as chief of the army to kill Tārakāsura.

When Indra took up the pot of water purified by mantras to apoint Subrahmanya's head with it, his hands, became benumbed, and he stood aghast. Then Śiva said that any action begun without Gaṇapati Pūjā would meet with such obstacles. At once Indra worshipped Gaṇapati and his hands recovered from the paralysed condition. And, Subrahmaṇya was duly anointed with the holy water.

After the death of the Kauravas and the Pāṇḍavas sage Vyāsa entered again into meditation. But, the whole story of the Bhārata reflected in the mirror of his mind. He wanted to translate the story into a great poem and requested Brahmā to suggest a suitable person to write the story on his dictation, and Brahmā suggested Gaṇapati's name. Then Vyāsa thought about Gaṇapati and he appeared before the sage. But, Gaṇapati did not appreciate the idea of serving as Vyāsa's scribe. So he stipulated a condition that he would write down the poem provided Vyāsa dictated it in such a manner that he had not lay down his pen even once before the epic was completed. To this Vyāsa stipulated the counter condition that when he dictated without the least interruption or pause Gaṇapati should not write down the matter without understanding the meaning of it. And, under such conditions the composition of the Mahābhārata was completed within three years.

Ganapati occupies the most prominent place among the Devas connected with Śiva. In South India, Gaṇapati Pūjā came into vogue in the 6th century A. D., and idols of Gaṇapati now extant might have been made at that period. In South India, temples dedicated to Gaṇapati are in no way less in number than those to Subrahmaṇya. The idol of Gaṇapati is installed at the gateways of villages and forts, under the fig tree, at the entrance of temples and at the south-western corner of Śiva temple. Two types of idols are important: the Itaṁpiri (the proboscis turned to the left side) and the Valaṁpiri (the proboscis turned to the right side). It is stated that the enormously big belly of Gaṇapati contains in it the whole universe.

GAṆAPATI-WORSHIP

Isolated chapters or verses or Gaṇapati-worship are to be found in many of the extant Purāṇic works, but there are only two Upapurāṇas which belong exclusively to the sect of the Gāṇapatyas. These are the *Mudgala-purāṇa* and the *Gaṇeśa-Purāṇa.* Of these, the former work is preserved in manuscripts not available to us at present, and the latter has been published by Gopal Narayān & Co., Bombay, 1892.

Though both these Upapurāṇas are comparatively late works, the worship of Gaṇapati Vināyaka can be traced back to a fairly early period. The earliest mention of 'Vināyaka' is found in the *Mānava-gṛhyasūtra* (2. 14) as well as in the extracts quoted from the '*Baijavāpa-gṛhya*' in *Aparārka* and Śūlapāṇi's commentaries on the *Yājñavalkya-Smrti.* According to these two Sūtra works the Vināyakas are malevolent domons four in number. The *Mānava-gṛhyasūtra* gives their names as Śālakaṭaṅkaṭa, Kūṣmāṇḍarājaputra, Usmita and Devayajana, and says, "The following are the symptoms of those who are possessed by these (Vināyakas). (Such a person) pounds clods, tears grass, writes on his limbs, and have various inauspicious dreams, in which he sees waters, men with shaved heads, men with matted hair, persons wearing red clothes, camels, pigs, asses, Cāṇḍālas and son on. (He feels that) he is moving through the air; and when, walking along the road, (he) thinks that somebody is pursuing him

from behind. When possessed by these Vināyakas princes do not get their kingdoms although they are (otherwise) qualified, girls cannot secure husbands although they are eager to do so possess auspicious signs, women do not get any issue although they are anxious to have offspring and are otherwise qualified, children of virtuous women die, a learned teacher fails to attain the position of an Ācārya, students face great interruptions in the course of their study, merchants' trade fails, and agriculture of husbandmen yields poor crops. *Mānava-gṛhyasūtra* next prescribes a rite which is both expiatory and propitiatory in nature and in which various things including meat and fish (both raw and cooked) and wine and cakes are to be offered and a strange variety of beings, both divine and otherwise, is to be invoked, *viz.*, Vimukha, Śyana, Baka, Yakṣa, Kalaha, Bhīru, Vināyaka, Kūṣmāṇḍarājaputra, Yājñavikṣepī, Kulangāpamāra Yūpakeśī; Sūparūkroḍi, Haimavata, Jambhaka, Virūpākṣa, Lohitākṣa, Vaiśravaṇa, Mahāsena, Mahādeva and Maharāja. The *Baijavāpa-gṛhya*', on the other hand, names the 'four Vināyakas' as Mita, Śaṁmhitā, Śalakaṭaṅkaṭa and Kūṣmāṇḍarājaputra but agrees with the *Mavara-grhya-sutra* in describing the symptoms of those who are possessed by these Vināyakas. That originally the Vināyakas were four in number, is further indicated by the Yājnavalkya-smrti (NSP ed.) and the *Viṣṇudharmottara* (Venkaṭ, ed.). The *Mahābhārata* (Vaṅgavāsī ed.) also speaks of the Vināyakas in the plural number. On the top of the pillar established at Ghāṭiyāla in Saṁvat 918 by the Pratihāra King Kakkuka there are four images of 'Vināyaka' facing the four quarters; in *Gaṇeśa-P.* I . 46. 139 Gaṇapati-Vināyaka is called 'four-faced' (*caturmukha*); in Nepal the four headed Gaṇeśa was not unknown; and in Indo-China there is a small bronze image of Gaṇeśa with four heads. According to the Sūtra works mentioned above, the offerings to be made to these Vināyakas are to be placed at a crossway (*catuṣpatha*) most probably for the convenience of the Vināyakas. It is highly probable that the four Vināyakas originally presided over the four cardinal directions and created various kinds of obstacles (*vighna*) to the people. It should be noted that in *Mānava-gṛhyasūtra* 2.14 and in the above-mentioned extracts of the *Baijavāpa-gṛhya* the Vināyakas are neither connected with Rudra-Śiva nor called leaders of Gaṇas, they are not described as being elephant-headed. Bṛhaspati is regarded as a distinct deity like Agni, Indra, Soma, Varuṇa, Vāyu and Viṣṇu and there is no mention of the use of the *Ṛgvedic mantra* 'gaṇānāṁ tvā gaṇapatiṁ' which is addressed to Bṛhaspati in the Ṛgveda (II. 23.1).

The next stage in the development of the idea of Gaṇapati's exhibited by the comparatively early portions of the *Mahābhārata*; in some of which the Vināyakas are looked upon as unfriendly, malignant demons like Bhūtas, Rākṣasas and Piśācas, and their number is taken to be more than two. It is further indicated in these portions that these Vināyakas are always bent on creating obstructions in the actions of men and that they can be made favourable by means propitiating rites. In one place of the *Mahābhārata* the Vināyakas are characterised with the epithet 'gaṇeṣvara' and it is said that these 'Gaṇeśvara-Vināyakas' control all the worlds. Thus, the *Mahābhārata*, though believing in many Vināyakas and looking upon them as no better than malevolent demons, identifies them with the Gaṇeśvaras (*i.e.* Gaṇapatis) who are followers of Rudra. It should be mentioned here that in *Ṛgveda* II. 23. I the term 'gaṇapati' (which is synonymous with 'gaṇeṣvara') is applied to Bṛhaspati, who is the 'Lord and Leader of the heavenly hosts' according to *Ṛgveda* IV. 50.5, accompanied by a band of singers, and

in *Ṛgveda* X. 112.9 this term is applied to Indra; but in the *Yajurveda* the word 'gaṇapati' is used as an attribute of Rudra (the lord of beasts) as well as of the 'chiefs' of his hosts, who, as the *Śāṅkhāyana-śrautaśutra* (IV. 19) tells us, are maleficent spirits attaking man and beasts with disease and death and receiving the bloody entrails of the victims. It is to be noted that the *Yajurveda* speaks of many leaders of Rudra's Gaṇas and not of only one, and that the Gaṇapatis, unlike the Vināyakas, can claim to have a Vedic origin.

We have already see how, in the *Mahābhārata*, the Vināyakas have been identified with the Gaṇeśvaras (or Gaṇapatis), but we do not know definitely when the idea of a single Gaṇapati-Vanāyaka was first introduced and how he came to have the elephant's head. The *Yājñavalkya-smṛti*, which should not be dated later than 300 A. D. tells us, perhaps following the doctrine of monism of the Vedānta, that there is one single Vināyaka known by the four names Mita, Śaṁhitā, Śālakaṭaṅkaṭa and Kūṣmāṇḍa-Rājaputra. It further states that Rudra and Brahmā appointed this Vināyaka to create obstacles in the actions of people, to help them in attaining success, and to act as the leader of the Ganas, that his mother is Ambikā, and that he also known as Mahagaṇapati. Among the things to be offered to Vināyaka it includes fish and meat (both raw and cooked), wine, radish (*mūlaka*), cakes and sweetmeats (*modaka*). Thus, the *Yājñavalkya-smṛti* records an appreciable advance in the conception of Gaṇapati-Vināyaka but does not appear to know the peculiar form and most of the attributes of the later Gaṇeśa.

That Gaṇapati-Vināyaka came to have the elephant's head earlier than the sixth century A. D. can be shown by a large number of evidences, sculptural, epigraphic and literary. On the Kantaka Cetinga *stupa* near Mihintale in Ceylon, there is a frieze of Ganas, one of which 'has the face of an elephant, complete with trunk and tusk'. According to S. Paranavitane, this image is to be ascribed to the first centuries of the Christian era. In his *Ancient India* (Plate No. 39) Codrington gives the photograph of an elephant-faced image of Gaṇeśa which is assigned to about 500 A. D. A status of elephant-headed Gaṇeśa, found at Bhumāra, is attributed to the fifth century A. D. Outside the Śaiva grotto-temple of Bādāmī there is a small image of elephant-faced Gaṇeśa which must have been executed before 700 A. D. The images of this deity, as found in the cave-temples at Ellora, are all furnished with the elephant's head. In the Nidhanpur plate of Bhāskaravarman (middle of the seventh century) there is mention of Gaṇapati who must have had the elephant's head. In the *Narayanopaniṣad* (Anuvāka I) there is the Gaṇapati-gāyatrī "tatpuruṣāya vidmahe vakra-tuṇḍāya dhīmahi, tanno dantiḥ prachdayāt" in which Gaṇapati Vinṅyaka has been called 'vakra-tuṇḍa' and 'danti'. In his *Gātha-Saptaśatī* (NSP ed.) IV. 72 and V. 3 Hala Sātavāhana refers to an image of Gaṇapati and the trunk of this deity. Daṇḍin mentions the 'elephant-faced god' (*hastivaktro bhagavān*) in his *Daśakumāra-carita* Ucchavāsa III. In verse 2 of Ucchvāsa IV of his *Harṣa-carita* Bāṇabhaṭṭa speaks of a single tusk of 'Gaṇādhipa'; and in Ucchvāsa III he associates 'Vināyaka' with obstacles and also indicates that this deity had the head of an elephant. The *Amara-koṣa* gives the following synonyms for 'vināyaka'; –Vighnarāja, Dvaimātura, Gaṇādhipa, Ekadanta, Heramba, Lambodara and Gajānana. In his commentary on Varāhamihira's *Bṛhat-saṁhitā* 57-57 (p. 785) Utpalabhaṭṭa quotes from 'kasyapa' a verse which runs as follows:

eda-daṁṣṭro gaja-mukhaś caturbāhur vināyakaḥ /
lambodaraḥ sthūla-deho netra-traya-vibhūṣiitaḥ //

In *Baudhayana-gṛhyasesasutra* III. 10 and *Baudhayana-dharmasutra* II. 5. 83-90 the rite called 'deva-tarpaṇa' includes the propitiation of Vighna, Vināyaka, Vira, Sthūla (or 'Sūra', according to the Chowkhamba Sanskrit Series edition of the *Baudhāyana-dharmasūtra*) Varada, Hastimukha, Vakratuṇḍa, Ekadanta, Lambodara, (Gaṇapati, according to the Chowkhamba Sanskrit Series edition), the Vighna-pārṣadas and the Vighna-Parṣadīṣ. According to *Viṣṇudh.* III. 71. 13-16 Vināyaka is elephant-headed (*gaja-vaktra*) four-armed (*caturbhuja*) and big-bellied (*lambodara*) wears a tiger-skin, has a serpent as his sacred thread, lacks the left tusk and holds a trident (*sulaka*) and a rosary of beads (*akṣa-mālā*) in his right hands and a pot of sweetmeats (*modoka*) and an axe in his left, *Bhav.* I. 29 describes Vinayaka as *caturbhuja, trinetra, nāgayajñopavitāñga, śaśāṅkakṛta-śekhara, hasti-mukha, eka-daṁṣṭra, dant-ākṣasūtra-paraśu-hasta* and so on; and *Bhav* I. 30 he is called *vakra-tuṇḍa, gaja-danta, muśala-vajra-hasta* etc. According to *Liṅga*-P. I 104-105 he is *gaja-vaktra* and *śriśūla-Pāśadhārin.* In the opening stanza of his *Mālatī-mādhava* Bhavabhūti describes 'Vināyaka' as possessed of the elephant's head. See also *Mahāvīra-carita* II. 38 (heramba-Danta-Musalolikhit-Aika-Bhittivakso... me) and Māgha's *Siśupālavadha.* I. 60 (na jātu vaināyakam ekam uddhṛtaṁ viṣāṇam adyāpi punaḥ prarohati). It is needless to multiply examples. Though in the above-mentioned Gaṇapati-Vināyaka is regarded as a widely worshipped deity capable of creating obstacles and yielding success, he is not given the position of a supreme got but as subordinated to Śiva. His elephant-head, which must have been added to him at a comparatively late date, may be due either to the mediaeval idea about the queer forms of Śiva's Ganas or to his identification with some popular deity conceived and worshipped for immunity from the havoc created by wild elephants. But it is remarkable that is none of the above-mentioned sources there is any reference to Gaṇapati-Vināyaka's having a rat as his mount (*vāhana*) or to his reputation for wisdom. Some of the sculptures of Gaṇeśa found in and outside India, lack this animal; and of the Javanese statues there are very few which are furnished with this vāhana.

The position of Gaṇapati as a supreme deity, however, began to be recognized by a section of people earlier than the seventh century A. D. We have already mentioned that in the *Nārāyanapanisad* there is the Gaṇapati-Gāyatri "*tatpuruṣāya vidmahe vakra-tundāya dhimahi* etc." The *Devī-p* (chaps. 112-114) looks upon Vināyaka as superior to Brahmā, Viṣṇu, Śiva and others. The *Varada-tāpanīya-* (or *Gaṇapati-tāpanīya*) *upaniśad*, which betrays Tantric influence and cannot, therefore, be dated earlier than the seventh century A. D. applies to Gaṇapati the terms *vinayaka, gaṅesa, vighna-hartṛ, caturbhuja, gaja-rūpa-dhara, vakra-tuṇḍa* and *śivomā-tanaya*, and regards him not only as the lord of Brahmā, Viṣṇu and others but also as Supreme Brahmā. It knows at least fourteen Vināyakas belonging to Ganapati's entourage, and applies to Gaṇapati the *mantra*' gaṇānāṁ tvā gaṇapatiṁ' which, as we have already seen, is addressed to Bṛhaspati in the *Ṛgveda*. According to the *Gaṇapati-upaniṣad* (which forms a part of the *Atharvaśiras-upaniṣad* of the Smārtas and is certainly not an early work), Gaṇapati is Śiva's son (*siva-suta*) and is *eka-danta, caturhasta, pāśāṅkuśadhārin, vighna-vanāśin* and *mūṣaka-dhvaja*; he is *jñānamaya* and *vijñānamaya*; and he is the source, the stay and the final goal of the universe and is identical with Parama Brahmā. In the *Gaṇeśa-P.* Gaṇapati is called 'Bṛhaspati' and 'Brahmāṇaspati', and the Ṛgvedic *mantra* '*gaṇānāṁ tvā gaṇapatiṁ*' is applied to him. It is probable that as Gaṇapati-Vināyaka, being a non-Vedic *deity*, has no Vedic verse

addressed to him, his devotees of the Vedic fold applied the *mantra* gananam tvā gaṇapatim to him and thereby connected him with the *Ṛgveda.* It may be due to the application of this *mantra* that Gaṇapati came to be known as Bṛhaspati and attained fame as a god of learning and wisdom.

The application of the term *gaṇapati* to Indra in the *Ṛgveda* and to Rudra in the *Yajurveda* must have been the cause of Gaṇapati's having some of the characteristics of these two deities. Thus, in a large number of works Gaṇapati is described as carrying, like Indra, a goad (*aṅkuśa*) a thunderbolt (*vajra*) and a lotus (*padma, utpala*) in his hands and as wearing' like Rudra-Śiva, a tiger-skin and having a crescent moon on his head and a snake as his sacred thread. In the *Varada-tāpanīya-upaniṣad, Gaṇeśa-P.* etc. the names 'Śiva' 'Pasupati' and 'Mahadeva' are applied to him. Gaṇapati's noose (*pāśa*), mentioned in some works, shows that he had the characteristics of Varuna also. The *Devī-p.* (114. 2-4) states that before Vināyaka started for killing the demon Vighna, Śiva had given him his crescent moon, Brahmā his white, girdle, the Sun a piece of coral, Viṣṇu his conchshell and bow, Indra his thunderbolt, Yama his staff (*danta*), Varuna his noose, and so on. This shows how the different gods contributed to the growth of Gaṇeśa as a full-fledged deity. We have already mentioned that in the *Gaṇapati-upaniṣad* Gaṇapati is described as '*mūṣaka-Dhvaja*'. According to the *Matsya-P.* He is '*ṛddhi-būddhi-yukta*' and rides a rat. In their lexicons Halāyudha, Hemacandra and Jaṭādhara call him *ākhu-ratha, akhuga* and *mūṣihāṅka* respectively. These, and other references to Gaṇapati's rat, show that Gaṇapati's connection with this animal is one of the latest phases in the development of his character as a god. According to the *Gaṇeśa-P.* Gaṇapati had this *vāhana* had this *vāhana* in this last incarnation. But we do not know definitely how Gaṇapati came to have this animal as his mount. It is probable that the animal was connected with Gaṇapati because of its mischievous character. Or, it may be that either Gaṇapati came to be connected with agriculture and was consequently furnished with a rat as his *vāhana*, or some agricultural deity, riding a rat, was identified with him. The comparatively late age of the connection of the rat with Gaṇapati goes against the belief of some scholars 'that Gaṇeśa was originally a Dravidian deity worshipped by the aboriginal populations of India who were sun-worshippers, and that Gaṇeśa on his *vāhana*, the rat, symbolised a sun-god overcoming the animal, which in ancient mythology, was a symbol of the night'.

From what has been said above it is evident that Gaṇapati passed through a number of stages before attaining the position of a full-fledged god, and that the sect of the Gāṇapatyas came into being at a comparatively late period. Tantric elements in the *Varada-tāpanīya-upaniṣad*, the *Gaṇapati-upaniṣad*, the *Mudgala-p.*, the *Gaṇeśa-p.*, and those portions of the *Bhaviṣya-p., Agni-p., Garuḍa-p.*, etc which describe the method of his worship, indicate that it was chiefly the Tantrics who took up the worship of Gaṇapati in right earnest and became incentive to the growth of the Ganapatya sect. Sculptural, epigraphic and literary evidences, show that even the Jains and the Tantric Buddhists worshipped this deity. The popularity of this god among the Hindus as well as the Buddhists in and outside India accounts for his inclusion among the 'five deities' (*pañcāyatana*) of the Smārtas.

It has already been said that although Gaṇapati was a highly popular deity, the sect of the Gāṇapatyas came into being at a comparatively late period. It is most probably for this reason

that there is no early Purāṇic work dealing exclusively with the praise and worship of this god. The *Mudgala-P.* and the *Gaṇeśa-p.*, which have Tantric elements and record very late ideas about Gaṇapati, must have been written to infuse Gaṇapatyaism with Vedic ideas. This will be evident from an analysis of the latter work.

THE GAṆEŚA-PURĀṆA

Though not mentioned in any of the lists of Purāṇas and Upapurāṇas, this work reckons itself as one of the 'eighteen Upapurāṇas' but does not claim to belong to any Mahā-Purāṇa. It is divided into two parts, *viz.* Upasana-khaṇḍa and Krīḍā-khaṇḍa, of which the former consists of 92 chapters and the latter (styled 'Uttara-khaṇḍa' in all the chapter-colophons), of 155 chapters.

At the very outset of the first part we are told that some sages, who attended the twelve-year sacrifice instituted by Śaunaka and had already heard 'eighteen Purāṇas', requested Sūta to speak further on Purāṇic topics. Consequently, Sūta spoke out 'the Purāṇa of Gaṇeśa' and glorified this deity through the story of Somakānta, which runs as follows:

Somakānta, the able and pious ruler of Devanagara (or Devapura) in Saurāṣṭra, had a sudden attack of leprosy. Finding himself completely disabled by this fell disease Somakānta installed his son Hemakaṇṭa on the future, gave him instructions on *ācāra* and *nīti*, and retired to the forest wife Sudharmā and two of his ministers. While living at the side of a lake Sudharmā changed to meet Cyavana, son of Bhṛgu, and told him all about her husband. Cyavana reported the matter to Bhṛgu, who, consequently, sent Cyavana to bring Somakānta and others to his hermitage. Cyavana did so, and Somakānta asked Bhṛgu the course of and remedy for the disease. Bhṛgu explained the whole situation thus. In his previous birth Somakānta was a Vaiśya named Kāmanda of Kolhāranagara near the Vindhya mountain. After his parent's death Kāmanda became reckless and earned much wealth by plundering and killing Brahmānas, women and children. When, in his old age, he became invalid and was forsaken even by his nearest relations, he became repentant and determined to give away all his ill-earned property to worthy Brahmānas. But as none came forward to accept anything from him, he spent the greater part of his wealth in turning a small dilapidated temple of Gaṇeśa into a magnificent one. Not long after this Kāmanda died and was allowed by Yama first to reap the fruit of his pious act. Consequently, he was born as Somakānta and enjoyed royal fortune for sometime. Now that the time for suffering had come, he was attacked with leprosy. Somakānta listened to Bhṛgu's words, but his mind did not become free from doubt. Consequently, a number of birds appeared on the scene and began to tear away Somakānta's flesh. Being very much afflicted Somakānta sought Bhṛgu's protection, and the latter scared away all the birds with a roar and suggeted to Somakānta that he should listen to 'the Purāṇa of Gaṇeśa' for escaping all kinds of miseries. Bhṛgu then sprinkled water on Somakānta by repeating one hundred and eight names of Gaṇeśa, and, as a result, as extremely dark pāpapuruṣa came out of somakanta's body and resorted to a dry mango tree at the order of the sage. As Somakānta was eager to listen to 'the Purāṇa of Gaṇeśa, Bhṛgu asked him to bathe at the Bhṛgu-tīrtha and undertake a solemn vow for the purpose. Somakānta did so and instantaneously became free from the disease. Bhṛgu then glorified Gaṇeśa as well as the Purāṇa in his praise, which Bhṛgu had

heard from Vyāsa, and Dakṣa from Mudgala, Bhṛgu added that as, during the Kali age, the people did not study the Vedas, neglected the duties enjoined on them by their castes and orders of life, created mixed castes, and committed various kinds of sins, Vyāsa wrote the eighteen Purāṇas and the eighteen Upapurāṇas for saving the (Vedic) *dharma*. Bhṛgu then narrated the Purāṇa to Somakānta thus: Vyāsa divided the originally one Veda into four and undertook to write the Purāṇas 'for elucidating the meanings of the Vedas. But as out of pride he did not begin with any verse on salutation to, or in praise of Gaṇeśa, his memory failed him on certain points. Being unable to account for such loss of memory Vyāsa saw Brahmā in Satyaloka and learnt from him that neglect of Gaṇeśa was the real cause of such forgetfulness. (Chaps. 1-10). Vyāsa then wanted to know about Gaṇeśa and his worship. Consequently Brahmā spoke on the following topics:

Praise of Gaṇeśa as the highest deity and Parama Brahmā and of Gaṇeśa-mantras, especially the one-syllabled *mantra-rāja* (oṁ). Method and praise of muttering these *mantras* with the performance of bhūtaśuddhi, nyāsa, mudrā etc. in accordance with the directions of the Āgamas (*i.e.* Tantras). Method and praise of Gaṇeśa-worship and the performance of various *vratas* of Gaṇapati, *viz.*, Vināyaka-caturthīvrata, Saṅkaṣṭa-caturthī-Vrata, Aṅgārakacaturthī-vrata etc. Praise of offering Dūrvā grass, Samī-leaves etc. to Gaṇapati. Description of Gaṇeśa in his *saguṇa* and *nirguṇa* aspects. Gaṇeśa's existence as *nāda-Brahma*. Origin and praise of (i) the holy places sacred to Gaṇeśa, *viz.*, Siddhakṣetra, Gaṇeśa-pura, Mayūreśvara etc; (ii) the image of Gaṇeśa calleed Cintāmaṇi at Kadambapura (also called Cintāmanipura or Cintāmaṇi-kṣetra) in Vidarbha; (iii) the Gaṇeśa-kuṇḍa at Kadambapura; (iv) the image of Gaṇeśa called Varada at Puṣpakapura; and so on.

In connection with these topics many myths and legends have been introduced in this purāṇa. Some of these are the following:

Brahmā, Viṣṇu and Maheśa's search for the Supreme Being after *pralaya*: Gaṇeśa's consequent appearance before these gods by assuming a visible form, and Brahmā, Viṣṇu, Maheśa's eulogy of Gaṇeśa by applying to him all the attributes of Parama Brahmā. Gaṇeśa's allotment of duties to Brahmā, Viṣṇu and Śiva (of whom the first was entrusted with the Vedas and the Purāṇas, and the last with the one-syllabled and six-syllabled *mantras* of Gaṇeśa as well as with the Āgamas). Brahmā's experience after entering Gaṇeśa's body, his muttering of the one-syllabled *mantra* which Gaṇeśa himself had instructed to Brahmā in a dream by assuming the form of a child lying on a leaf of a banyan tree, and his creation of the universe through Gaṇeśa's favour. Viṣṇu's killing of Madhu and Kaiṭabha after pleasing Gaṇeśa by duly repeating his six-syllabled *mantra*. Mental depression of King Bhīma of Kauṇḍinyanagara in Vidarbha for his childlessness; his approach to Viśvāmitra for remedy; his worship of Gaṇeśa by repeating the one-syllabled *mantra*; and the consequent birth of a son who was named Rukmāṅgada. Attainment of the royal fortune and construction of a Gaṇeśa-temple at Kaundinyanagara by Dakṣa (son of Vallabha, king of Bhanunagara in Karṇāṭa), who, after being discarded by his father for his inborn physical defeats, regained his natural form by coming in contact with the air approaching from the body of a Gaṇeśa-worshipping saint named Mudgala and was able to win Gaṇeśa's favour by worshipping him first with the eight-

syllabled *mantras* and then with the one-syllabled one in accordance with Mudgala's instructions. Constant worship of Gaṇeśa by Vallāla (son of a Vaiśya named Kalyāṇa of Pallī in Sindhu-deśa), as a result of whose curse Kalyāṇa was reborn ad Dakṣa mentioned above. Indra's worship of Gaṇeśa with the six-syllabled *mantra*, and his consequent immunity from Gautma's curse which was enjoined on him for enjoying Ahalyā's person during Gautama's absence. Rukmāṅgada's bath and Gaṇeśa-worship at Cintāmaṇi-kṣetra in accordance with Nārada's instructions, and his consequent recovery from leprosy caused to him by the curse of Mukundā (the wife of a sage) who was offended with Rukmāṅgada because the latter did not enjoy her person in spite of repeated request. Indra's assumption of the form of Rukmāṇgada and union with Mukundā, and the consequent birth of Gṛtsamada, whom other sages did not recognise as a Brahmāna and who, therefore, cursed his mother to turn into a Badarī (jujube) tree and attained Brahmāṇttva by practising severe penance and worshipping Gaṇeśa with the Ṛgvedic *mantra* 'gāṇānāṁ tvā etc.'. Birth and exploits of Tripura, son of Gṛtsamada, his practice of severe austerities and worship of Gaṇeśa with the *Ṛgvedic* mantra 'gāṇānāṁ tvā etc.' his receipt of boons as well as of a city called Tripura (also known as Gaṇesapura) from this deity, and his occupation of heaven and Kailāśa. Śiva's worship of Gaṇeśa with the mention of his one thousand names (Gaṇeśa-saharsa-nāma), and his destruction of the city of Tripura, which was situated in Baṅgāla, by means of a single arrow. Pārwatī's performance of the Vināyaka-caturthi-vrata in accordance with the instructions of Himavat and her consequent marriage with Śiva. King Kardama's living a life a pomp and pleasure and passing to the region of Ganesvara as a result of performing this *vrata* in accordance with Saubhari's instructions. Nalā's attainment of royal fortune by performing the Vināyaka-caturthī-vrata in his previous birth as a Kṣatriya 'in the city of Pippala situated in a land lying beyond Ganḍa-deśa (gauda-deśāt para deśe pure pippala-saṁjñake—*Gaṇ.* I. 52.21).

Besides these there are several other stories meant for glorifying the caturthi-vratas of Gaṇeśa, *viz.*, those of queen Indumatī (who rescued her husband Candrāṅgada, King of Mālava, from the Nāga damsels by performing the Gaṇeśa-caturthi-vrata in accordance with Nārada's advice), King Śūrasena of Madhyadeśa (who heard from Indra about the glory of Gaṇeśa and attained the region of this deity by worshipping him duly), a sinning fisherman of Dandakāraṇya (who became known as sage Bhrūsuṇḍi by worshipping Gaṇanātha), the Earth's son Maṅgala by sage Bharadvāja of Avantīnagara, king Kṛtavīrya and his son Kārtavīryārjuna, Sundarā (the daughter of a Kṣatriya named Sāraṅgadhara) of Baṅgālaviṣaya, Rāma Jāmadagnya (who received the six-syllabled Gaṇeśa-mantra from Śiva) the demon Taraka (whom Skanda was able to kill by duly observing the Vināyaka-caturthī-vrata), and so on.

The second part of the *Gaṇeśa-P.* deals with the exploits of Gaṇeśa (often mentioned as 'Vināyaka') in his different incarnations, and contains the following stories:

Gaṇeśa's birth in the Satyayuga as Āditi's ten-handed (daśabhuja) son named Mahotkaṭa (and Vināyaka) for bringing about the destruction of the demons Narāntaka and Devāntaka (who were the sons of a twice-born named Raudraketu of Aṅga and became invincible by worshipping Śiva); his assumption of a two-handed form at the request of his mother; his

exploits in his infancy, viz., his killing of (i) Virajā, a Rākṣasī who swallowed him up, (ii) the Rākṣasas Uddhata and Dhundhura who came to kill him by assuming the forms of parrots, and (iii) a crocodile which threatened to kill him together with his mother in a lake; his stealing of the images of the five deities (*pañcāyatana*, viz., Śarvāṇī, Śarva, Viṣṇu, Vināyaka and Ravi) when these were being worshipped by the Gandharvas Hāhā, Hūhū and Tumburu in Kaśyapa's house, his showing of the universe in his mouth in order to dissuade his father from punishing him, and his assumption of the forms of the five deities to the great astonishment of the Gandharvas; his investiture with the sacred threat, during which Brahmā named him Brahmānaspati and gave him a lotus, Bṛhaspati named him Bhārabhūti, Kuvera gave him a garland of gems (*ratna-mālā*) and named him Surānanda. Varuṇa (*apām patiḥ*) gave him a noose (*pāśa*) and named him Sarvapriya, Śaṅkara gave him a trident (*triśūla*), a *ḍamaru* and a digit of the moon (*candrakalā*) and named him Virūpakṣa and Bhālacandra, (Jāmadagnya) Rāma's mother gave him an axe (*paraśu*) and a lion and name him Paraśu-hasta and Siṁha-vāhana, the Sea (*Sāgara*) gave him a garland of pearls and named him Mālādhara, the serpent Śeṣa became his seat and named him Phaṇirāsana, Fire gave him the power of burning as well as the name 'Dhanañjaya', and so on; Vināyaka's killing of the five Rākṣasas Vighāta, Piṅgākṣa, Viśāla, Piṅgala and Capala who approached him during his *upanayana* by assuming the forms of Brahmānas; his baffling the attempts of Vāyu and Agni, who, being sent by Indra, tried to overpower him; Indra's entrance into Vināyaka's body and viewing in it innumerable universes; Vināyaka's killing of the Rākṣasa Dhūmrākṣa and his sons Jaghana and Manu, when he was being taken to Kaśī by Kāśī-rāja for attending the marriage ceremony of his son; Vināyaka's entrance into Kāśī and killing numerous demons including Narāntaka and Devāntaka; his worship by Kāśī-rāja; his feasting at every house; his previous appearance of Pārwatī's ten-handed son named Vakratuṇḍa, his going to Benares and killing of the demon Durāsada who had taken his residence of Bhasmakapura (also called Mukuṇḍapura) in the land of the Kaivartas, his reputation under the name of Dhuṇḍhirāja and residence at Benaras by assuming fifty-six different forms, and his re-establishing of Śiva at Benaras after outsing the pious king Divodāsa with the help of Viṣṇu who assumed the form of a Buddha and misled people by preaching anti-Vedic ideas, and so on. (Chapt. 1-72). Vināyaka's birth in the Tretā-yuga as Pārvatī's son named Mayūreśvara (also called Gaṇeśa and Heramba for killing the demon Sindhu whose tyranny became underable to all; Mayūreśvara's exploits from his childhood, viz., his killing of Gṛdhrāsura, Bālāsura, Vyomāsura, Kamaṭhāsura, and numerous other demons including Sindhu; his showing to his mother and others the universe as lying in his mouth; his riding on the peacock which was born of the egg brought forth by Vinatā; his showing of his Viśvarūpa to Brahmā; his destruction of the sacrifice instituted by Indra; his marriage; and so on. (Chaps. 73-126). Vināyaka's birth in the Dvāpara-yuga as Pārvatī's elephant-headed son named Gajānana for bringing about the destruction of the extremely red demon Sindūra born of Brahmā's yawning; Śiva's consolation to Pārwatī who felt very much dejected at the sight of the ugly face of her son; Vāmedavas curse on a Gandharva named Krauñca, and the latter's consequent birth as a rat; Gajānana's chastisement of this rat and making it his mount (*vahana*); his turning red after killing Sindūra; and so on. Besides these, there are stories in praise of (i) the use Śamī-leaves in Vināyaka-worship, (ii) the construction of images of Vināyaka with Mandāra-

wood, (iii) the images of Vināyaka established at different places, and so on. In chaps. 138-148, which constitute the 'Upanisad-artha-garbhā Gaṇeśa-Gītā'. Gajānana speaks to king Vareṇya on *jñana-yoga, karma-yoga kṣetra-viveka* etc.; in chap. 149 Brahmā gives a description of the evils of the Kali age and says that Vināyaka would manifest himself as Dhūmaketu at the end of this age for exterminating the Mlecchas and re-establishing *dharma*; and in chap. 154 the names of fifty-six Gaṇeśas who attend upon Vināyaka and reside at Benaras have been given.

The above contents of the *Gaṇeśa-P.* clearly shows that this work deals exclusively with the praise and worship of Gaṇeśa (also called Vināyaka, Gajānana, Varada, Vighnanāśa etc.) Although it preaches the unity of all gods, it regards Gaṇeśa as the supreme deity and says that it is only Gaṇeśa who is able to create and avert obstacles and to confer his worshippers *bhakti, jñāna* and *mukti*. It looks upon Gaṇeśa from two aspects, *nirguṇa* and *saguṇa*. In his *nirguṇa* aspect Gaṇeśa is the same as Parama Brahmā, and all the attributes of the latter are conveniently attached to him. Thus, he is said to be *anādi, nitya, nirvikāra, avyaya, aprameya, kāraṇātīta, kevalānandarūpin* and so on. He is *oṁkāra-rūpin, brahma-vidyā-pradāyin* and *vighna-sāgara-śoṣaṇa* and is the original source of the universe (including gods and others). In creation he takes to *guṇas* and appears as Brahmā, Viṣṇu, Śiva and others; and it is Gaṇeśa who manifests himself in different forms for establishing law and order in the world. Thus, the *Gaṇeśa-P.* says, Gaṇeśa incarnated himself as '*tejorūpī*,' '*daśa-bhuja*' and '*siṁhārūḍha*' *Vināyaka* in the Satya-yuga, as '*barhirūḍha*,' '*ṣaḍ-bhuja*' and '*śaśi-varṇa*' *Mayūre-śvara* in the Tretāyuga, and as '*rakta-varna*,' '*ākhu-rūḍha*' and '*caturbhuja*' *Gajānana* in the Dvāpara, and would appear as '*dhūrma-varṇa*', '*nīlāśvārūḍha*' and '*dvi-hastavān*' *Dhūmaketu* in the Kali-Yuga. According to *Gaṇ.* II. 130. Vināyaka was born to Pārwatī in the Dwapara age with the normal head of a human being, but after being eulogised by his mother he changed his form into that furnished with the head of an elephant. In Chap. 134 of its Krīḍā-khaṇḍa the *Gaṇeśa-P.* says that the Gandharva named Krauñca was transformed into a rat by Vāmadeva's curse and that Gajānana overpowered it and made it his *vahana*, because it used to eat up the rice kept in earthern pots, damaged books, clothes, etc., and created various other troubles in Parāśara's hermitage. Besides the forms of Gaṇeśa mentioned above, the *Gaṇeśa-P.* knows many more, *viz.*, those having two, three, five, eight, twelve or eighteen hands, and two, five or six faces; one of the forms of Gaṇeśa has four tusks and another has a dark complexion (*meghābha*); Heramba-Gaṇapati has been mentioned in several places; and in *Gaṇ.* I. 46. 137 Gaṇeśa has been described as 'dvi-Rupa'.

Of the different forms of Gaṇeśa mentioned in the *Gaṇeśa-P.* it is the four-handed one which is the most popular. In this form Gaṇapati has a single tusk and a huge serpent coiling round his belly. He wears a crown (*mukuṭa*), earrings (*kuṇḍala*), armlets (*aṅgada*), a waist-band (*kaṭisūtra*) generally made of gold (*kañcanīya*), and garland made of pearls (which may be interspersed with gems) or of red flowers. The things which he carries in hands, are not always the same. Sometimes he bears the '*khaḍga*', '*kheṭa*' '*dhanus*' and '*śakti*', sometimes he holds a '*paraśu* (axe), a '*kamala*' (lotus), a '*mālā*' and either sweetmeats (*modaka*), or a tusk (*danta*); and sometimes he wields a '*pāśa*' (noose) and an '*aṅkuśa*' (goad) instead of the axe and the lotus. On some occasions he has three eyes or a crescent moon on his forehead, or

wears the gem called Cintāmaṇi on his bosom, or is attended by Siddhi and Buddhi. Although he is generally red and clad in red garments, on one occasion he is described as being 'śaśi-varṇa and, on another, as being dressed in yellow silk (pīta-Kauśeya-Vasana).

Next in popularity is Gaṇeśa's ten-handed form which carries different kinds of weapons in its ten hands, has the moon on its forehead, wears a arland made of pearls or lotuses, has a white complexion, rides a lion, and is attended by Siddhi and Buddhi. In this form Gaṇeśa sometimes wears a garland of skulls and have five faces; or he may also have the gem called Cintāmaṇi on his bosom, or ride a peacock, or have a vermilion-red complexion.

Gaṇeśa, as described in the *Gaṇeśa-p.*, is a composite god having many of the characteristics of Rudra Śiva, Viṣṇu, Brahmā, Indra, Varuna, Bṛhaspati, Kuvera, Kārttikeya, Durgā and others. This is evidenced not only by Gaṇeśa's paraphernalia (viz., the crescent moon, the serpent, the yellow garment, the goad, the lotus, the noose, the axe, the missile Śakti, the mounts peacock and lion, and so on), but also by the following names which are applied to him in his *Sahasra-nāma-stotra*: Śambhu, Virūpākṣa, Khaṇḍendu-kṛta-śekhara, Bhāla-candra, Śūlin, Khaṭvāgin, Paśupati, Paśupāśa-vimocaka, Śārṅgin, Gadādhara, Vanamālin, Cakrapāṇi, Mahalaksmi-priyatama, Bharati-sundari-natha, Sarasvatyasraya, Vāgīśvarīpati, Sarojabhṛt, Vajrādyastra-parivāra, Pāśin, Brahmānaspati, Bṛhaspati, Nidhipati, Dhanapati, Dhanda, Sūryamaṇḍala-madhyaga, and so on. Various other aspects of Gaṇeśa's character are indicated by the following names which also occur in the *Gaṇeśa-sahasra-nāma-stotra*: Śavara, Buddhi-priya, Siddhi-priya, Siddhipati, Mohinīpati, Jyeṣtharāja, Sadyojāta, Gajapati, Cintāmaṇi-dvīpa-pati, Śali-mañjaribhṛt, kalpa-valli-dhara, Mudgarāyudha, Mātuliṅga-dhara, Cūta-kalikā-bhṛt, Gadyapady-sudhārṇava, Gadya-gāna-priya, Ciṇtāmaṇi, Arṇava-lālasa, Phala-hasta, Phāṇita-priya, Mantrapati, Hasti-piśāciśa, Kṣetrādhipa, Parābhicāra-śamana, Supta-mātṛ-niṣevita, Aṣṭa-patrāmbujāsana, Aṣṭa-mātṛ-samāvṛtra, Navanāgāsanādhyāsin, and Nava-Durgā-Niṣevita. Gaṇapati's names 'Bhārati-sundarī-nātha' 'Sarasvatyā-śraya' and 'Vidyāprada' and his description as a 'vidyādhipadeva' show that he was also looked upon as a god of learning.

A study of the *Gaṇeśa-p.* shows the Gaṇeśa was zealously worshipped by the Tantriks, both Hindu and Buddhist, and that many Āgamas were written on the praise and worship of this god. These Tantriks furnished Gaṇeśa with Śaktis, evolved a large number of *mantras* and used these for accomplishing various ends. They regarded Gaṇeśa as the 'mantra-pati' (I. 46. 108) and sometimes worshipped him for saving themselves from black magic (*abhi*cāra) practised against them by others (I. 46. 124). Gaṇeśa was no less popular with the Vamacara Tantriks than with the others. This is amply evidenced by his names 'Ucchiṣṭa-ganesa', 'Ucchiṣṭa-gaṇa', 'Guhyācāra-rata', 'Guhyāgama-nirūpita' and 'Madaghūrṇita-locana' as occurring in the *Gaṇeśa-Sahasra-Nāma-Stotra.* As Gaṇeśa's association with Tantricism was not favourable to the *varṇāśrama-dharma*, the *Gaṇeśa-p.* was written to infuse Gāṇapatyaism with Vedic ideas. This work describes Gaṇeśa as '*trayīmaya*' (I. 61. 43) and '*ṛgyajuḥ-sāma-sambhūti*' (I. 46. 78), regards him as the source of the Vedas (I. 51. 73), identifies him with the Vedic sacrifice (I. 46. 110), calls him '*yajña-pati*' (I. 46. 110), and preaches that Gaṇeśa incarnated himself for establishing the Vedic rites and customs. But in spite of his high regard for the Vedas, the author of the *Ganesh-p.* could not ignore 'Āgamas' (*i.e.* Tantras) totally. He repeatedly refers to these works as sources of the Gāṇapatya *mantras*, prescribes the

performances of nyāsas, mudrās etc. in Gaṇeśa-worship, recognises the Tantric *yantra* as a medium of worship, and advised the Gaṇeśa-worshippers to follow the directions of the Āgamas in the performance of *mantras-sandhyā, nyāsa*, etc. and the drawing of *vantras*. He speaks of 'seven crores' of Āgamic *mantras* of Gaṇeśa (I. II. 3), actually mentions those having one, two, four, five, six, eight, ten, twelve, sixteen, eighteen or twenty-eight syllables and admits of Tantric symbolism in these, but he says that the Ṛgvedic *mahāmantra* 'gaṇānāṁ tvā etc.' is superior to all the Āgamic ones. He also prescribes the use of the different versus of the Ṛgvedic Puruṣasūkta in summoning Gaṇeśa during his worship and in offering seat and other things to him.

Athough the *Gaṇeśa-p.* aims at infusing Gāṇapatyaism with Vedic ideas, it does not overlook its sectarian interest. It mentions various sectaries, *viz.*, Vaikhānasas, Bhāgavatas, Sāttvatas, Pāñcarātras, Śaivas, Pāśupatas, Kālamukhas, Bhairavas, Śāktas, Sauras, Jainas and Ārhatas, but adds special importance to the Vaiṣṇavas, Sauras, Śāktas and Śaivas, whom it mentions at several places as worshipping Gaṇeśa in their Vedic and popular (*laukika*) rites. The way in which Viṣṇu, Śiva, Pārwatī and other deities have been subordinated to Gaṇeśa, shows that the members of these four sects were the most powerful rivals of the Gaṇeśa-Worshippers. It is most probably for this reason that in the *Gaṇeśa-p.* many of the expoits of infant Vināyaka have been conceived in imitation of those chiefly infant Kṛṣṇa of Vṛndāvana, that Vināyaka has been said on more occasions than one to have possessed, like Sūrya, the power of curing diseases, especially leprosy, and that in one of his incarnations Vināyaka is said to have, like Durgā, ten hands and a lion as his *vāhana*.

We have already said that *Gaṇeśa-p.* is not mentioned in any of the lists of eighteen Upapurāṇas. So, the late origin of this work is quite obvious. It is familiar with term '*harā*', knows the names of *rāśis* and week-days, and utilises, in its *Gaṇeśa-gītā*, the language and contents of the Bhagavad-Gītā. It testifies to the widespread popularity of the Pañcāyatana-Pūja, and has very late ideas regarding the images of Gaṇeśa. It repeatedly mentions the Āgamas (*i.e.* Tantras) as authoritative works, remarkably imbibes Tantric influence, refers to the various stories regarding the origin of Gajānana, knows various Āgamas, and other works describing the different forms of this deity, speaks of the 'eighteen Purāṇas' and the 'eighteen Upapurāṇas', and names the '*Nāradīya*' and the '*Nṛsiṁha*' Upapurāṇa. It knows the '*Laiṅga*' and the '*Skānda*' and refers to some of their contents. That it is later than the works speak of thirty-two and fifty-one forms of Gaṇapati respectively, whereas, the *Gaṇeśa-p.* catalogues fifty-six forms. By its statement that Dakṣa, who was mortified at the destruction of his sacrifice, heard from Mudgala the Purāṇa on the praise of Gaṇeśa, and by its mention of Mudgala as a great devotee of Gaṇapati in many places, the *Gaṇeśa-p.* refers unmistakably to the *Mudgala-p.* Hence this work cannot be dated earlier than 1100 A. D. Again, the *Gaṇeśa-p.* has been drawn upon in Tryambaka Oka's *Ācāra-bhūṣaṇa*' which was written in 1741 Śaka (= 1819 A. D.); there is a Ms of the *Gaṇeśa-p.* which is dated 1685 Śaka (= 1763 A. D.); in the *ASB Cat.*, V, pp. 789-91 H. P. Shastri describes a Ms of the *Gaṇeśa-Gītā*. (belonging to the *Gaṇeśa-p.*) which is dated 1616 Śaka (= 1694 A. D.) and is furnished with the commentary *Gaṇapati-bhāva-dīpikā* of Nilakaṇṭha, son of Govindasūri; and in his *Notices*, IV, p. 32. R. L. Mitra describes a Ms of the *Gaṇeśa-sahasra-nāma-stotra* which bears the date Saka 1549 (= 1627 A.

D.) and contains the commentary of Gopālabhṭṭa, surnamed Dāva. *So the date of the Gaṇeśa-p. falls between* 1100 *and* 1400 A. D. J. N. Farquhar also places it between 900 and 1350 A. D. But Dr. Stevenson is inclined to assign this work to a much later date. he says: "The former, called the Upāsanā Khaṇḍa of the Purāṇa, could scarcely have been written before the seventeenth century of our ear, as Moreśvara (Sans. Mayūreśvara) is mentioned as a great Tirtha of Gaṇeśa; but still Morabhatta, who flourished in the former half of that century, gave it celebrity, and originated the Chinchore (Chinchvad) incarnate Gaṇapatis, it was a place altogether unknown to fame.

The second Kāṇḍa of the Purāṇa refers to the first, and therefore must have been written after it. However, it is due to this late origin of the *Gaṇeśa-p.* that it is not referred to or drawn upon in any of the comparatively eary Smṛti Nibandhas and commentaries.

Mss of the *Gaṇeśa-P.* are extremely rare in Bengal. As a matter of fact, we do not know of even one Ms of this work which has been discovered in this province or is written in Bengali characters. That the author of the *Gaṇeśa-p.* had no sympathy for, and knowledge about Bengal, is shown by his statements that the city of Tripura (which Śiva destroyed with a single arrow) was situated in "Baṅgāla" and that there was a 'Baṅgala-nagara' in Baṅgala-Visaya. On the other hand, Benaras figures prominently in this work, and many of the exploits of Vināyaka are located in this city. Hence, it is highly probable that this work was written as Benares. Burnell informs up that the *Gaṇeśa-p.* 'is not recognized in South India either as a Purāṇa or Upapurāṇa'.

Before concluding this section we should refer to a few interesting points mentioned in the *Gaṇeśa-p.* According to Gaṇ. I. 50. 32-33 the immersion of the image of Gaṇeśa at the end of the Vināyaka-caturthī-vrata is to be performed in the following way. The image is to be decorated with umbrellas, flags, etc., placed in a car drawn by men, and taken to a big pool in a procession which is to be led by boys (*kiśoraiḥ*) fighting among themselves with sticks; and after immersion, all are to return to their respective houses with sons and beat of drums. In *Gaṇ.* I. 54. 20 and II. 1. 34 there is mention of the custom of sending sweets (*śarkarā*) and betal-leaves to the houses of neighbours on special occasions such as the birth of a son. *Gaṇ.* I. 4. 2-3 refer to the various kinds of coloured clothes made in Kashmir; and in *Gaṇ.* I. 39. 2 and II. 31. 21 there is mention of the construction of images of Gaṇeśa with Kashmir stone. By its directions that in Gaṇeśa-worship the 'twenty-one' names of this deity are to be recited, that 'twenty-one' fruits and 'twenty-one' twigs of Dūrvā grass are to be offered to Gaṇeśa, that the worshipper is to go round the images of the deity 'twenty-one' times, that at least 'twenty-one' Brāhmanas are to be honoured and fed on this occasion, that 'twenty-one' kinds of gifts are to be made to these Brahmānas, and that 'twenty-one' coins (*mudrāḥ*) are to be given to the priest as his honorarium (*dakṣiṇā*), the *Gaṇeśa-p.* seems to regard the number 'twenty-one' as a sacred one.

GAṄGĀ

Gaṅgā had its origin during the incarnation of Viṣṇu of Vāmana. When Vāmana measured the three worlds in three steps the pails on his left feet were raised high. They caused a pore on the upper side of the universe. Gaṅgā, starting from the finger of Viṣṇu's feet fell in heaven

(Bhāgavata).

The famous Viṣṇupadī, the flowing water (tīrtha) of which washes away the sins of the people in the universe is the very same Gaṅgā under discussion. For many Yugas (eras) this river confined itself to the heights of the sky, othrwise called Viṣṇupada. This particular spot is known as Dhruvamaṇḍala as it is here that Dhruva, son of King Uttānapāda, does, his penance. The seven sages who constantly go round and round the Dhruvamaṇḍala take their bath in this holy river. The course of the river is thus; starting from Vaisnupada it falls on devayāna glittering with crores of vimānas and therefrom it descends on Candramaṇḍala which it submerges. It follows it course again from there dividing itself into four tributaries called Sītā, Caksus, Alakananda and Bhadra and then falls in Brahmāloka wherefrom it flows in all directions. Of the four tributaries Sītā falls on the head of Mount Meru, flows down to Gandhamādana, then circling through Bhadrāśva varṣa falls into the eastern sea. Cakṣus falls on the peaks of mount Mālyavān, flows through Ketumāla and falls into the western sea. Alakanandā falls on mount Hemakūṭa, flows through BharatavVarsa and falls into the southern sea. And Bhadrā falls on the head of mount Śṛṅgavān, flows through Uttarakuru and falls into the northern sea. Alakanandā flows through Bharatavarṣa and is regarded as the most sacred of the four tributaries.

Gaṅgā which flowed through heaven fell on the earth after thousands of years of its origin. (Bhāgavata, Pañcama, Skandha, Chapter 17).

Mahāviṣṇu was once engaged at Vakuṇṭha in a pleasant talk with his wives, Lakṣmī, Saraswatī and Gaṅgā when Gaṅgā cast lustful eyes on Viṣṇu, who, behind the backs of the other two wives returned the lustful glances. Saraswatī could not put up with that situation for a long time. Therefore, she got up from her seat and beat Gaṅgā. Lakṣmī tried to restrain Saraswatī lest the quarrel should become fiercer. Angered at this intervention Saraswatī cursed that Lakṣmī be born on earth. Gaṅgā got angry that innocent Lakṣmī was thus cursed, and she in her turn cursed that Saraswatī be born as a river on earth. Saraswatī did not take the curse lying down, but cursed that Gaṅgā also be born as a river on earth and take upon herself the sins of the whole world. When all the three wives of Viṣṇu got themselves thus into trouble he told them as follows: "Everything has happened as it should have happened. Lakṣmī may go to the earth and be born in the home of Dharmadhvaja and grow up as his daughter, but not from the womb of his women. There you will purify the three after which you will be born as the plant called tulasī, and be married by an ansura called Śaṅkhacūḍa, who will be born as a part of me. And, after that you will be turned into a sacred river called Padmāvati, and leaving the river on earth your divine form will return to Vaikuṇṭha." And, to Gaṅgā Viṣṇu said as follows: "You will go to earth as a holy river to wash off the sins of people there. A king called Bhagīratha, will be leading you to earth, and you will, therefore, be known as Bhāgīrathī also. And, you remain there on earth as the wife of the ocean of King Śantanu. Your divine form will return to mount Kailasa as the consort of Śiva. As for Saraswatī, Viṣṇu asked her to be born as a river on earth, her divine form ultimately returning to Satyaloka and then becoming the consort of Brahmā.

And, thus, it was that Lakṣmī became the consort of Mahāviṣṇu, Gaṅgā of Śiva and Saraswatī of Brahmā. (Devī Bhāgavata, Navama Skandha).

Mahābhiṣak an emperor of the Ikṣvāku dynasty, went to Satyaloka after he had attained heaven, to worship Brahmā. Gaṅgā too happened to be there. In the devotional atmosphere at Satyaloka a casual breeze removed Gaṅgā's clothes slightly from position, and Mahābhiṣak then cast a lustful glance at her which she also returned. Brahmā, who was observing this exchange of love got angry and cursed that Mahbhisak be born as a King on earth and Gaṅgā as his wife. Gaṅgā prayed for redumption from the curse, and Brahmā told her that she would regain her old status after she had delivered the Aṣṭavasus. As the consequence of Brahmā's cure Mahābhiṣak was born as King Śantanu in the solar dynasty on earth and he married Gaṅgā.

King Sagara of the solar dynasty had two wives called Sumati (Vaidarbhī) and Keśinī). A son called Asamañjasa was born to Keśinī, and 60,000 princes were born to Sumati. Sagara drove out of the country Asamanjñasaa, who turned out to be an enemy of the people. The 60,000 sons of Sagara also proved to be a menace to the world, and the Devas approached Brahmā for protection from the menance. He assured the Devas that a sage called Kapila will destroy the 60,000 evil fellows.

During the above of time Sagara performed an Aśvamedha Yājña, and his sons went round the earth with the sacrificial horse. But, when they reached the sea-shore the horse disappeared. When the sons complained about it to their father, Sagara, he asked them to look out for the horse in every part of the world and bring it back. Not finding it anywhere on earth they dug a hole and entered Pātāla, where they saw Sage Kapila absorbed in meditation and the missing horse tied to a pole near the sage. (It was Indra who had carried away the horse and tied it there). The sons of Sagara, believing that it was Kapila who had stolen the horse were about to attack the sage when he opened his eyes, and they were reduced to ashes in the fire of Kapila's eyes.

His sons having not returned ever after a long time Sagara asked his grandson Aṁśumān to seek them out, and after an extensive search he saw Kapital at Pātāla. Aṁśumān pleased Kapila with laudatory phrases and the latter returned to him the sacrificial horse. Kapila also pronounced the blessing that the grandson of Aṁśumān would perform the purificatory rites of Sagara's sons by bringing down Gaṅgā to earth from heaven. Aṁśumān returned to the palace with the horse and the Aśvamedha was duly concluded.

From Aṁśumān was born Dilīpa and from him Bhagīratha. On becoming King, Bhagīratha handed over the reins of government to his ministers and began efforts to bring down Gaṅgā to earth. He did tapas for thousand years on the slopes of the Himālayas when Gaṅgā asked him to please Śiva first as he alone could face her (Gaṅgā) fall on the earth. Accordingly he pleased Śiva by his penance and Śiva agreed to receive Gaṅgā on his head. With a terrific noise Gaṅgā came down on Śiva's head. the haughty Gaṅgā wanted to carry down Śiva also to *Pātāla*. Realising this ambition of her Śiva blocked her passage with the result that she wandered about in Śiva's matted hair for many years without finding an outler. Bhagīratha again did *tapas* and pleased Śiva who shook his matted head and made fall some water therefrom on earth. The water fell into Bindusaras, and flower in seven tributaries, the first-three, Hlādinī, Pāvanī and Nalini towards the east, the next three, Sucakṣus, Sītā and Sindhu towards the west and the seventh tributary followed Bhagīratha. In this manner they progressed a great distance

till they reached the *āśrama* of the sage Jahnu, and the haughty Gaṅgā flooded the *āśrama*. The sage got enraged at this and drank up Gaṅgā. But Bhagiratha pleased the sage who then left out Gaṅgā through his ears. Thence-fore Gaṅgā came to be called Jāhnavī also. Gaṅgā again followed Bhagīratha to Pātāla and made the sons of Sagara attain salvation by purifying them with her waters.

After the purificatory rites of the sons of Sagara were over, Bhagīratha conducted Gaṅgā to the sea and with its waters the sea became full.

Gaṅgā once fell in love with Pratīpa, father of Śantanu, and set on his right thigh when he (Pratīpa) was doing penance on the banks of the Gaṅgā for a son. Pratīpa did not agree to Gaṅgā's proposal that he should marry her and told her thus: "the right thigh is for the children and daughters-in-law to sit on and the left thigh for the wife; therefore, you be my son's wife."

Then Pratīpa called his son Śantanu and told him: "Sometime back a divine came to me and I promised to wed her to you. Therefore, if my divine woman approaches you for a son you must accept her, and whatever she may do you must not object to that...". Not long after this Pratīpa crowned Śantanu King and left for the forest.

While the wife of Dyau, one of the Aṣṭavasus (eight Vasus) was roaming about in the forest she saw Nandinī (the divine cow) grazing with her calf near the *āśrama* of Vasiṣṭha, and she desired to have the cow to be presented to her intimate friend Jitavatī, the daughter of King Uśīnara. She informed her husband, Dyau about this desire of hers, and Dyau told his relations about it. Next day the Aṣṭavasus, in the absence of Vasiṣṭha at the *Āsrama*, stole off Nandinī and her calf. When Vasiṣṭha returned to the Āśrama the cow and calf were missing, and he divined the reason for it with his divine eyes. He cursed that the Aṣṭavasus be born as men on earth, and when they prayed for redemption from the curse Vasiṣṭha told them that they would be born as men within one year from that day, die at once and return to heaven. At the same time the sage said that Dyau alone, who took the leading part in stealing the cow, would live on earth for a longer period before he returned to heaven. (The reputed Bhīṣma was this Dyau). The Aṣṭavasus set out for the earth to be born as men and on their way they met Gaṅgā and told her about their curse, etc. Gaṅgā also told them about her curse, and permitted them to be born in her womb.

Once while hunting on the banks of the Gaṅgā Śantanu saw a beautiful maiden and they fell in love with each other. She agreed to become his wife on the condition that he would not oppose whatever she said. Śantanu agreed to it and married her. Soon after a child was born to them and in the very presence of Śantanu, she threw the child into the Gaṅgā. As per previous condition Śantanu kept sum at this. She threw into the river the seven Aṣṭavasus, who were born to her in succession. When she was about to throw the last eight of the Aṣṭavasus (Dyau) into the river Śantanu prevented her. She got angry at this and disappeared with the child.

Thirty-two years after, Śantanu went hunting again on the banks of the Gaṅgā where he saw the river obstructed in its course with arrows by a handsom boy. Śantanu did not recognise that the boy was his son, who had been named Devavrata by Gaṅgā. Devavrata disappeared after throwing Śantanu into an illusion by his magic power. All of a sudden a doubt dawned in his mind whether the boy was his own son, and he called out to Gaṅgā to show him the boy. Gaṅgā appeared with her son with beautiful ornaments on him and spoke to Śantanu thus:

"This is Devavrata, the eighth son whom you entrusted to me. He has mastered everything in archery from Vasiṣṭha, and he is Dyau (the vasu) son of Aṇgiras reborn. You may please take charge of him." After saying this she returned to heaven.

Greatness (divine nature) of Gaṅgā. Mahābhārata has (Anuśāsana Parva, Chapter 26), the following on the greatness of Gaṅgā.

If, after death, the bones of the dead are deposited in Gaṅgā the departed with attain heaven. Even if one had sinned throughout his life he would attain Viṣṇupāda (heaven) if he worshipped Gaṅgā. Bathing in the Gaṅgā is as beneficial as performing hundred yājñas. As long as the bones of one remain in the waters of the Gaṅgā so long will he occupy an honourable seat in heaven. He who has come in contact with its water will shine forth as the sun devoid of all darkness. Places which are not favoured by its waters will become barren like night without the moon and trees without flowers. Gaṅgā water is more than enough to satisfy living things in all the three worlds. He who does penance standing on one leg for thousand years, and he who gives up his body in the waters of the Gaṅgā are on a par with each other. God attached more importance to him who has fallen into the Gaṅgā than to him, who has performed tapas hanging by his head for a thousand years. He who smears the sand on the banks of the Gaṅgā on his body will get the lustre and glow of the *devas*, and he, who smears the sand on his head will shine forth like the Sun. All the sins of those on whom has blown the air which had come in contact with Gaṅgā water will be swept away. It should be known that Gaṅgā water can wash off all sins and purify mortals. The Agni Purāṇa.

Through whatever places the Gaṅgā flows those places become sublime and sacred. Gaṅgā is the refuge of all created beings who aspire for the final good. If Gaṅgā is worshipped daily it will save families both on the mother's and the father's side from evil fate. To drink Gaṅgā water is better than the observance of a thousand lunar months. If one worships Gaṅgā for a month one will derive all the benefits of having performed all the yājñas. Even the blind (the ignorant) who worship Gaṅgā, will attain equal status with the *devas*. The sight of Gaṅgā, contact with its waters and drinking Gaṅgā water will purify people in thousands and lakhs.

Gaṅgā and Radha. Gaṅgā is Radha and Kṛṣṇa liquidified into water. Once is golaka Radhadevi attempted to drink Gaṅgā dry, who, terror-sticken, hid herself at the feet of Śrī Kṛṣṇa, and the whole world experienced difficulties due to non-availability of water. Śrī Kṛṣṇa came to know of the situation and made Gaṅgā appear again on earth. (Devībhāgavata, Navama Skandha).

Gaṅgā, white in colour rests on makaramatsya (a variety of fish) holding in her hands a pot and lotus flowers. (Agni Purāṇa, Chapter 50).

Ākāśa-ganga, Bhagirathsutā, Bhāgīrathī, Śailarājasutā, Saivasutā, Devanadī, Haimavatī, Jāhnavī, Jahnukanyā, Samudramahiṣī, Tripathagā, Tripathagāminī.

GARBHA

A son of Bharata, the son of Duṣyanta. Suhotra, Suhotā, Gayā, Garbha and Suketu were the five sons of Bharata. (Agni Purāṇa, Chapter 278).

GARBHA(M)

The Purāṇas have described the views of sages about the origin of ātman in woman's

womb. Asitamahāmuni stated the following about the birth of a child to King Janaka. (Brahmāṇḍa Purāṇa, Chapter 48). Of the seven elements in the human body, *viz.*, Rasa, Rakta (blood), Māṁsa (flesh), Medas (fost), Asthi (bone), Majjā (marrow) and Śukla (seminal fluid) the last one, Śukla, is the most valuable. Brahmābīja (the seed for production) is contained in Śukla. From the food we consume, blood and the seminal fluid take their nutrition. The Śukla emitted during coitus enters the womb of the woman propelled as it were by Kroṣṭavāyu. It takes only one night for the Śukla to get inextricably mixed with blood in the womb. In that mixing if the proportion of blood is higher, the child born will be girl, and if the proportion of Śukla is higher, the offspring will be boy. If blood and Śukla are mixed exactly in equal proportions the child will be 'neutral', neither girl nor boy. During the first month of pregnancy the child will be in liquid form. In the second, it solidifies due to the mixing and interplay of heat, cold, air, etc. During the third, holes for eye, ear, etc. became ready and the vein system is formed. In the fourth, head, and legs of the child are formed, and it is during this period that the prospective mother develops certain desires. If those desires are not satisfied the child may be born with physical deformities. During the fifth month the hips and bones develop. The various organs get firmer and stronger gradually and fingers appear during the sixth month. It is during the sixth month that hairs on the head and body appear and feelings and emotions originate in the mind. During the seventh month the ten vāyus (winds) on the basis of the nervous system are released, and the child experiences glimpses of its previous existence, and ability to fell pain also is there. During the ninth month due to the force of the wind which effects actual delivery the child gets head down in the womb, and during the tenth month it emerges out of the womb. The child loses its memory about the past because of its contact with the female organ and external wind.

According to the Agnio Purāṇa the process is a little different:

When Jīva (the soul) has entered the womb for rebirth it remains in fluid form during the first month. During the second month it solidifies; in the third month the organs begin to develop, in the fourth month skin, flesh and bones appear, in the fifth month hairs appear, in the sixth month mind is produced, in the seventh month the child will begin to feel pain. The body is covered by a skin (Garbhacarma) and both hands are held above the head in saluting position. If the child is a female it lies in the left side of the mother's womb, if a male on the right and if 'neutral' in the middle of it. From the seventh month the child begins to experience the taste of foods consumed by the mother. During the eighth and ninth month there would be great emotional excitements and upsurges. If the mother suffered from chronic diseases the child also would inherit it. When pregnancy is matured thus, certain winds lead the child down the womb and it gets out through the female organ.

The child inherits its skin, flesh and heart from the mother. The sex organ, marrow, excretion, sweet and belly are inherited from the father. Head, the nervous system and *śukla* are the contributions of the ātman. (Agni Purāṇa, Chapter 369).

GARGA

Descended from Viṣṇu thus; –Brahmā-Atri-Candra-Buddha-Pururavas-Āyus-Nahusa-

Puru-Janamejaya-Prācīnvān-Pravīra-Namasyu-Vītabhaya-Śuṇḍu-Bahuvidha-Saṁyāti-Rahovādi-Raudrāśva-Matināra-Santurodha-Duṣyanta-Bharata-Suhotra-Suhotā-Cala-Garda-Suketu-Bṛhatkṣatra-Gārga.

Bṛhaspati once approached, on the crest of a wave of lust, Mamatā, his brother's wife who was pregnant then. The child from the mother's womb said 'no' to the move. But, Bṛhaspati cursed the child and had his own way with Mamata. Thus, two children developed in her womb. Just after delivering the children the mother went away leaving the child by Bṛhaspati behind. The Devas took charge of the forsaken child and named him Bharadvāja. Ultimately they handed over the child (Bharadvāja) to king Bharata, the famous son of Duṣyanta. Children had already been born to Bharata by his three wives, but as all of them were found to be immoral the mothers themselves killed them. It was a such a juncture that Bharata got Bharadvāja as adopted son. (Bharadvāja is known by another name also. Vithatha). From Vitatha was born Manyu, from Manyu Bṛhatkṣetra from Bṛhatkṣetra Jaya and from Jaya Gārga. The famous Rantideva was the grandsom of Nara, (the brother of Garga) and son of Saṁkṛti. A son called Śani was born to Garga after which he took to Sannyāsa. (Bhāgavata, Daśama Skandha, Chapters 20 and 21).

In course of time Garga became preceptor of the Yādavas. Śrī Kṛṣṇa and Balabhadrarāma who had returned to Mathurā from Ambādi were sent to sage Sandīpani in obedience to the advice of Gārga. (Bhāgavata, Navama Skandha).

Garga once visited Mucukunda, son of Māndhātā at his place, and very much pleased with the devoted reception accorded to him blessed Mucukunda that one day he would see Śrī Kṛṣṇa in person. It was according to this blessing that Mucukunda, while asleep once in a cave had a sight of Kṛṣṇa.

A number of reputed sage visited Śrī Rāma on his return to Ayodhyā from the forest. Amongst them were present Kauśika, Yavakrīta, Raibhya, Kaṇva and Gārga with their numerous disciples.

There is a place called Gargasrota on the banks of river Saraswatī. Gārga did *tapas* here and discovered some principles of astronomy such as the path of planets, stars. etc. He was also the chief astronomer in the assembly of emperor Pṛthu.

(1) While the great war was raging Garga visited Kurukṣetra and advised Droṇa to end the war. (Droṇa Parva, Chapter 19).
(2) He advised King Viśvāvasu about eternity. (Śānti Parva, Chapter 318, Verse 49).
(3) He spoke about the greatness of the world (Viśvamahimā) to Yudhiṣṭhira. (Anuśāsana Parva, Chapter 18).

GĀRGYA I. (TRIJAṬA) GĀRGA

A famous sage.

He was one of the sons of Viśvāmitra. (For genealogy see under Viśvāmitra). He became gradually the priest of Gudavas. He has written a famous book called Gargasmṛti. Vālmīki Rāmāyaṇa mentions that Gārgya is known as Trijaṭa also.

Sage Gārgya had many children. It was while he was staying in the forest with his wife and children that Śrī Rāma came to that forest for Vanavāsa. The news of the exile of Śrī Rāma

spread like wild-fire and many Brahmins flocked to the place and Śrī Rāma gave them immense riches. Wife of Gārgya heard the news only late and as soon as she heard the same she called her husband from the fields where he was working and taking away from him the implements sent him post-haste to the place of Śrī-Rāma. Trijaṭa as soon as he came to the presence of Rāma told him the purpose of his visit. Huge herds of cows were then grazing on the banks of the Yamunā river. Śrī Rāma told Gārgya to take a stump and throw it with all, his strength. He did so and Śrī Rāma gave him all the cows grazing up to the place where the stump fell. It was a big lot and Gārgya became prosperous from that day onwards.

The following are the precepts laid down by Gārgya on Dharma. (1) Be interested always on entertaining your guests, (2) Do not eat meat, (3) Do not give injury to cows and Brahmins, (4) Perform yajña with a pure mind and pure body. (M. B. Anuśāsana Parva, Chapter 127).

Vyāsa expounded the Vedas to Vedamitra, Saubhari and Śākalya. Śākalya taught what he learnt to Vātsyāyana, Maudgalya, Śāli, Ādiśiśira, Gokhali and Yātukarṇa. Yātukarṇa taught Nirukta to Bāṣkala, Krauñca, Vaitāla, and Vīraja. Bāṣkala combined all the other branches together and made 'Bālakhilyaśākhā' and taught it to Bālāyini, Gārgya and Saṁsāra. The Ṛgvedācāryas are those from Vyāsa to Saṁsāra. (Bhāgavata, Daśama Skandha).

Gārgya was a shining member of the Indrasabhā.

GARUḌA

King of birds.

Descended from Viṣṇu thus: –Brahmā–Marīci–Kaśyapa–Garuḍa.

Kaśyapa, grandson of Brahmā and son of Marīci married eight daughters of Dakṣa called Āditi, Diti, Danu, Kālikā, Tāmrā, Krodhavaśā, Manu and Analā. And to Tāmrā five daughters were born, *viz.* Krauñcī, Bhāsī, Śyenī, Dhṛtarāṣṭrī and Śukī. Out of the five women Krauñcī became mother of the owls, Bhāsī delivered the bhāsas (types of birds) and from Syeni were born vultures and kites. Haṁsa, Kalahaṁsa, Koka etc. are children of Dhṛtarāṣṭrī. From Śukī was born Nalā and from Nalā, Vinatā; Aruṇa and Garuḍa were the two sons born to Vinatā. (Vālmīki Rāmāyaṇa, Araṇyakāṇḍa, Canto 15).

There is a story in the Mahābhārata about the birth of Aruṇa and Garuḍa. Kaśyapa who was much pleased with the service of Vinatā and Kadrū asked them to select any boon they desired. Kadrū chose to have a thousand Nāgas as her children while Vinatā chose to have two sons more powerful and heroic than the thousand sons of Kadrū. After granting them the boon Kaśyapa retreated into the forest.

After sometime Kadrū laid thousand eggs and Vinatā two eggs. Both of them kept their eggs in hot pots. In the 500th year the eggs of Kadrū hatched and thousand serpents of various kinds emerged out of them. But Vinatā's eggs did not hatch yet, and the sight of Kadrū playing with her children pained Vinatā much. She, therefore, broke open one of her eggs in secret, and a half-grown child stepped out of it. That child was Aruṇa. Aruṇa got angry that Vinatā forced open the egg prematurely. He told her that as punishment thereof she would become a slave of Kadrū. But, Aruṇa granted her redemption from the curse thus: After another 500 years the remaining egg of yours will hatch and a son endowed with exceptional power and prowess will be born to you. He will liberate you from slavery." After telling his mother so

much Aruṇa rose to the sky where he became the charioteer of the Sun. (Ādi Parva, Chapter 16. See also para 6 *infra*).

After 500 years the egg broke itself open and out came Garuḍa with blazing effulgence, and he rose up in the sky. His body glowed like the sun. The Devas who got themselves dimmed by his effulgence asked Agnideva the reason therefor. Agnideva told them about the birth of Garuḍa and also that he was equally effulgent as himself (Agnideva). Then all of them went to Garuḍa and lavished on his head all possible blessings, and Garuḍa, as requested by them, controlled his effulgence and returned to his mother.

The churning of the Milk-ocean was done before Garuḍa was born. Indra got a horse named Uccaiḥśravas from the Ocean of Milk. Between Kadrū and Vinatā a dispute arose as regards the colour of the horse's tail, Kadrū saying that it was black while Vinatā asserted that it was white. They further agreed to test the colour the next day, betting that she who was proved to be wrong would become the slave of the victor. As the Nāga sons of kadru hung on to the tail of the horse the tail appeared to be black and Vinatā lost the bet and became Kadrū's slave.

It was at this juncture that Garuḍa was born, and he felt highly mortified to find his mother working as a slave of Kadrū.

Kadrū and her Nāga sons once ordered Vinatā to carry them to the Nāga residence in the middle of the ocean, called Rāmaṇīyaka (Ramaṇam). Accordingly Vinatā carrying Kadrū on her shoulders and Garuḍa carrying Kadrū's sons on his shoulders rose up in the sky. But, Garuḍa did not relish the slavish work, and he, carrying with him the Nāgas, flew up to the sun's orbit. The Nāga children fainted due to the excessive heat. But, on the request of Kadrū Indra sent heavy rain and the nāgas regained consciousness. By then they had reached Rāmaṇīyaka island.

Garuḍu, extremely pained at the pitiable plight of his mother, one day asked Kadrū what price she and her children demanded for freeing Vinatā from slavery, and Kadrū demanded Amṛta from Devaloka as the price. Garuḍa decided to get it and informed his mother about his decision to fly to Devaloka. But, what about food till he reached Devaloka? Vinatā solved the problem by advising Garuḍa to eat the Niṣādas he will meet on his way to Devaloka at the island called Niṣādālaya, at the same time specially forbidding him from eating on any account, Brahmins who might be there, at Niṣādālaya. How to distinguish Brahmins from others, queried Garuḍa, and his mother replied by pointing out that the Brahmin will burn the throat of him who tries to eat him, like fire. Then Vinatā blessed her son that his wings would be protected by Vāyu, the lower half of his body by sun and moon, the rest of the body by the Vasus and the head by Agni. She also promised to wait there till her son returned.

After saluting his mother Garuḍa set out on his quest for Amṛta. All the fourteen worlds shook at the lashing of his wings. He reached Niṣādālaya, where while consuming whole lots of Niṣādas a Brahmin and his wife also happened to get into his throat. Garuḍa felt their presence immediately in his throat and requested them to get out of his mouth. Accordingly they got out and also blessed Garuḍa, who continued on his journey.

Next Garuḍa reached the forest where his father Kaśyapa was engaged in *tapas*. He told him about his mission and requested him for something to eat. Kaśyapa replied thus:– "You

see a pool wherein an elephant and a tortoise are living for long as enemies. Long ago two brothers Vibhāvasu and Supratīka quarrelled over their paternal wealth and at the height of it Vibhāvasu cursed Supratīka to became an elephant when Supratīka pronounced the counter curse that Vibhāvasu should turn out to be a tortoise. You, my son Garuḍa may eat that elephant and tortoise. May your journey for Amṛta be crowned with success.

Now, Garuḍa after saluting his father, flew up in the sky carrying in his beak the elephant and the tortoise from the pool. As trees were falling uprooted due to the terrific vibrations caused by the lashing of his wings Garuḍa did not find a convenient place to sit down to eat his food. While continuing the journey Garuḍa saw a big tree, its branches spread out in a circumference of a hundred yajanas. But, as soon as Garuḍa set foot on a branch of the tree it (branch) crumbled down. On that broken branch were the sages called Bālakhilyas doing *tapas* hanging their heads down. Fearing that the sages might fall down Garuḍa continued his flight holding in his beak the torn branch of the tree. But he could not find a safe place to deposit the branch with the sages. So he came again to Mount Gandhamādana and saw Kaśyapa, who apologised to the Bālakhilyas on behalf of his son and also explained to them about his mission. The Bālakhilyas were pleased and they left the place for the Himālayas. As advised by Kaśyapa Garuḍa deposited the branch of the tree on an uninhabited mountain peak. Garuḍa ate the elephant and the tortoise there, and therefrom flew to Devaloka.

Even before the arrival of Garuḍa ill omens began appearing in Devaloka. Indra asked Bṛhaspati for explanation about the ill omens. Bṛhaspati with his divine eyes saw Garuḍa approaching Devaloka for Amṛta, and he told Indra about Garuḍa born out of the powers of the *tapas* of Kaśyapa and the Bālakhilyas. He also told that such a fate as the present one befell Indra due to a curse of the Bālakhilyas. Indra and the other Devas stood guard over the pot of Amṛta ready to repel all possible attacks.

There was a reason for Garuḍa's birth from the powers of the tapas of the Bālakhilyas, and also for Indra to be put into the present predicament due to the curse of the Bālakhilyas. Kaśyapaprajāpati, a long time ago, began a terrific yajña for a son, and Indra and the Bālakhilyas who numbered more than 60,000 were deputed by Kaśyapa to collect firewood for the yajña. The Bālakhilyas were only of the size of a thumb, and Indra who very easily collected all the firewood needed for the yajña laughted at the tiny Bālakhilyas who were carrying small twigs, etc. for firewood. Angered at the insult the Bālakhilyas removed themselves to another place nearby and began a yajña directed against Indra who alarmed at it sought the help of Kaśyapa who then held peace talks with the Bālakhilyas. They transferred their *yāgaśakti* (yājñic powers) also to Kaśyapa and agreed to be satisfied with the condition that as the result of Kaśyapa's yājña a son should be born to him, who (the son) would defeat Indra. Thus, for the time being Indra escaped from the wrath of the Bālakhilyas. After the yājña was over Vinatā came to Kaśyapa and he blessed her with a son wishing that he should become exceptionally strong and powerful, and that was Garuḍa.

Garuḍa approached the pot of nectar, and Viśvakarmā who attacked him first was felled to the ground. The dust storm raised by the waving of Garuḍa's wings blinded everybody. The Devas and Indra, nay, even the sun and the Moon lined up against Garuḍa, but he defeated them all, and entered the particular place where the pot of nectar, was kept. Two terrific wheels

were rotating round the pot and they would cut into mince-meat anybody who tried to lay hands on the pot and a machine circled the wheels. Belong the wheels were two monstrous serpents with glow eyes and protruding tongues like flashes of fire, and the serpents never closed their eyes. The very look with those eyes was enough to poison anyone to death. Garuḍa blinded those eyes by raising a torrent of dust, pierced them in the middle with his beak and though the hole, his body reduced to such a tiny shape, went nearer to the pot. He destroyed the wheels and the machine, and carrying the pot of nectar in his beaks rose to the sky shielding the light of the sun by his outspread wings. Mahāvisnu, who became so much pleased with the tremendous achievements of Garuḍa asked him to choose any boon. Garuḍa requested Viṣṇu that he should be made his (Viṣṇu's) vehicle and rendered immortal without his tasting amtra. Both the boons were granted.

Indra hit with the Vajra (his special weapon) the wings of Garuḍa who was returning from Viṣṇu. It did not wound his body, but a feather of his fell in the atmosphere. Everybody who saw the feather acclaimed Garuḍa as Suparṇa (he with the good wings). Indra was wonder-struck, and he approached Garuḍa and requested that they should be friends in future and the pot of nectar be returned. Garuḍa replied that the nectar would be returned if he was granted the power to make nāgas his food, and Indra blessed him that he would live by consuming nāgas. And then Garuḍa told Indra thus: "I took this pot of not for my own use. The nāgas cheated my mother and made her a slave, and she will be freed if only this pot of nectar is given to them (nāgas). You may snatch off the pot from the nāgas; I shall not object to it."

Indra and Garuḍa thus became friends and the former followed Garuḍa on his way back home.

Garuḍa handed over the pot of nectar to the nāgas, who on the suggestion of the former placed the pot on darbha grass spread on the ground. Also, in accordance with Garuḍa's advice that they should take a purificatory bath before tasting the amṛta the nāgas went out to have the bath, and in their absence Indra carried off the pot of nectar back to Devaloka. Failing to find the pot of nectar on their return from bath the aggrieved nāgas licked the darbha on which the pot was placed with the result that their tongues were cloven into two. It was from that day onwards that the nāgas became double-tongued (dvijihvas). And, thus Garuḍa redeemed his mother from slavery.

It has been noted above that Garuḍa on his way to Devaloka rested of fig tree. That fig is called Subhadra in Vālmīki Rāmāyaṇa.

Rāvaṇa saw the fig tree around which sages were sitting and which bore marks made by Garuḍa sitting thereon.

There is some connection between this tree and Laṅkā. Garuḍa had, as directed by Kaśyapa, deposited in the sea the branch of the tree on which the Bālakhilyas hung in tapas and with which Garuḍa flew hither and thither fearing about the safety of the Balakhiyas. At the spot in the sea where the branch was deposited sprang up an island like the peak of a mountain. It was this island which in after years became reputed as Lanka. (Kathāsaritsāgara, Kathāmukhlaṁbaka, Taraṅga 4).

Garuḍa had always entertained great hatred against the nāgas, and now Indra's permission having been obtained by him to eat the nāgas for food, Garuḍa decided to launch a regular

nāga-hunting expedition. He began eating the nāgas one by one. Alarmed at this the nāgas planned for their security in a conclave, and approached Garuḍa with the proposal that one nāga would go to him daily to serve as his food instead of his indiscriminate killing of them. Garuḍa accepted their proposal. After sometime the nāgas proposed to Garuḍa that they would conduct a sarpa-bali (sacrifice of serpents) and submit the food got out of the bali to him so that his nāga-hunting might be stopped for ever. Garuḍa agreed to this also. According to the new agreement daily one nāga began going to Garuḍa with the food got out of the bali.

But Kāliya alone did not agree to the programme as he did not recognise Garuḍa to be superior to him in power. And, Garuḍa, who wanted to teach the haughty Kāliya a lesson challenged him to fight, and the fight took place in river Kālindī, Kāliya's abode. During the fight the lashing of Garuḍa's wings raised the water in K]lindī up in the sky and it drenched the sage Saubhari all over, who was performing tapas on the banks of Kālindī. Saubhari cursed that the body of Garuḍa be shattered into a thousand pieces if ever he entered that area in future, and thenceforth the place became a prohibited area for Garuḍa. During after years Kāliya was put up at this place.

A kadamba tree alone outlived the effect of the poison of Kāliya. The tree could outlive the deadly poison because Garuḍa had rested on it on his way back from Devaloka with amṛta. (Bhāgavata daśama Śkandha).

King Sagara of the solar dynasty was married to Sumati, the elder sister of Garuḍa, and there is a to Sumati, the elder sister of Garuḍa, and there is a story behind the marriage.

There was once a king called Subāhu in the solar dynasty. He married one Yādavī. but for many years they had no issues. Yādavī had became old by the time she conceived a child as the result of many yajñas, etc. But, Subāhu's other wives, *viz.* co-wives of Yādavī, did not like the prospects of Yādavī becoming a mother. They administered poison to her with the result they Yādavī did not deliver in time, but continued as a pregnant woman for seven years. The sad couple, for their mental relief went into the forest and lived as disciples of a sage called Aurva. But Subāhu died rather soon and Yādavī prepared herself to follow him in the funeral pyre. But, the sage Aurva prevented her from self-immolation speaking to her thus: "You shall not act rashly. The child in your womb will become a famous emperor and rule over the whole world."

Yādavī yielded to the sage's advice and did not court death, and soon afterwards she delivered a son, and he was named Sagara, which meant "he who was affected by poison even while he was in the mother's womb. It was this child who, in later years, became reputed as emperor Sagara.

Sagara married the elder sister of Garuḍa when he was living as a boy in Aurva's āśrama, and there is a story behind the marriage, a story which related to the time when Garuḍa was not born.

Vinatā, mother of Garuḍa, while she was working as the slave of Kadrū, one day went into the woods to collect firewood for her mistress. In the terrible rain and storm that ensued, Vinatā lost her track and wandered in the forest for many days before she could take shelter in the āśrama of a Sannyāsin. The pious man felt sorry for poor Vinatā and blessed her that a son, who would be able to win freedom for her would be born to her. Garuḍa was the son thus born

to her. ·

Before the birth of Garuḍa when Kaśyapa and Vinatā were living together with their daughter Sumati the boy sage Upamanyu, son of Sutapas, went to them and told Kaśyapa thus: "While touring round the earth I worshipped the pitṛs at Gayā and I have been told that they (Pitṛs) would get redemption only in case I married and became a father. I, therefore, request you to please give your daughter Sumati to me as wife. Vinatā did not relish this proposal. Upamanyu got angry at the rejection of his offer and cursed Vinatā saying that if Sumati was given in marriage to any other Brahmin boy she (Vinatā) would die with her head broken into pieces.

It was during this period when Vinatā was in a fix about the marriage of Sumati that Garuḍa was born to her. He also thought over the problem and argued like this: the curse is only against a Brahmin boy marrying my sister Sumati; why not Smati be given in marriage to a Kṣatriya; but where to find an eligible Kṣatriya boy? At this stage Vinatā asked him to go and meet the Sannyāsin, who had promised her an illustrious son, in the forest and this Sannyāsin directed Garuḍa to Aurva, for advice and guidance. When Garuḍa met Aurva and sought his advice about the marriage of his sister, the sage thought that the context offered a very good bride to Sagara. And, according to Aurva's advice Sumati was married to Sagara, and thus Garuḍa became related to the kings of the Solar dynasty. (Brahmāṇḍa Purāṇa, Chapters 16, 17 and 18). The Sixty thousand sons born to Sagara by Sumati were reduced to ashes in the fire which emanated from the eyes of Kapila. (See Kapila). When Aṁśumān, the grandson of Sagara was going around the world to find out these 60,000 sons he met Garuḍa on the ways, and it was he who advised that the waters of Gaṅgā should be brought down on earth so that the dead sons of Sagara might get spiritual redemption.

A very beautiful daughter, Guṇakeśī, was born to Mātali, the charioteer of Indra. In the course of his search for a suitable husband for Guṇakeśī he came to Pātalaloka in the company of Nārada, and there Mātali selected a noble nāga called Sumukha as his prospective son-in-low. But a month before Garuḍa had eaten Sumukha's father Cikara, and he had also given notice to Sumukha that within a month's time he too would be eaten.

Nārada and Mātali met Sumukha at the abode of his grandfather Āryaka, who was very glad to marry his grandson to Mātali's daughter. But, the threat of Garuḍa that he would eat Sumukha before the month was over stared them all cruelly in their face. So, they appealed to Indra for a solution to the problem, in the presence of Mahāviṣṇu. Indra gave an extension of life to Sumukha and he wedded Guṇakeśī. The marriage enraged Garuḍa so much that he went to Indra's assembly and insulated both Indra and Viṣṇu at which Viṣṇu extended his right hand to Garuḍa asking him whether he could hold the hand. And, when Garuḍa placed Viṣṇu's hand on his head he felt as if the whole weight of the three worlds was put on the head. Garuḍa admitted his defeat. Mahāviṣṇu thus laid low the conceit of Garuḍa.

Gālava was a disciple of Viśvāmitra. Once Dharmadeva, to test Viśvāmitra, went to his āśrama disguised as Vasiṣṭha and asked for food. As there was no readymade food at the āśrama just then, Viśvāmitra naturally took sometime to cook new food, and he went with it, steaming hot, in a plate to the guest. Saying that he would return within minutes and receive the food, the guest (Dharmadeva) left the place, and Viśvāmitra stood there with the plate in

hand awaiting the return of the guest. He had to remain standing thus for one hundred years, and during this whole period it was Gālava who stood there looking after his guru. When hundred years were completed Dharmadeva returned to Viśvāmitra and accepted his hospitality, and then only could the latter take some rest.

Viśvāmitra blessed Gālava, and now it was time for him to leave the *āśrama*. Though Viśvāmitra told that no gurudakṣiṇā (tuition fee) was required Gālava persisted in asking him what fee or present he wanted. Viśvāmitra lost his temper and told Gālava that if he was so very particular about gurudakṣiṇā, eight hundred horses all having the colour of moon, and one ear black in colour might be given as dakṣiṇā. Gālava stood there aghast at the above pronouncement of his preceptor, when Garuḍa happened to go over there and hear from Gālava about his sad plight. Money was required to purchase horses, but Gālava was penniless. At any rate Garuḍa with Gālava on his back flew eastwards and reached Ṛṣabhaparvata and they rested on a peak of it. There the Brahmā woman, Śāṇḍilī was engaged in tapas and she served them with food. After food Garuḍa spoke disparagingly about Śāṇḍilī. Garuḍa and Gālava slept that night on the floor, but when they woke up in the morning lo! Garuḍa was completely shed of his feathers. Garuḍa stood before Śāṇḍilī, his head bent in anguish. Śāṇḍilī blessed Garuḍa, who then got back his old feathers.

Continuing their journey Garuḍa and Gālava reached the palace of the very rich King, Yayāti. Garuḍa introduced Gālava to Yayāti, who found it difficult to get 800 horses for Gālava. But, Yajāti gave his daughter Mādhavī to Gālava saying that he might give her to any King and get money enough to purchase 800 horses. After thus showing the means to get money to Gālava, Garuḍa returned home.

Gālava gave Mādhavī first to King Haryaśva of Ayodhyā, then to King Divodāsa of Kāśī and next to King Uśīnara of Bhoja and got from them two hundred horses each, and he submitted the horses and also Mādhavī in lieu of the balance of two hundred horses to Viśvāmitra as dakṣiṇā. A son called Aṣṭaka was born to Viśvāmitra by Mādhavī, who had been granted a boon that she would not lose her youth and beauty even though she lived with any number of people. (Udyoga Parva Chapter 108).

Śrī Kṛṣṇa once went to Devaloka and pluncked the Pārijāta flower from the garden Nandana, and this led to a fight between Indra and Kṛṣṇa in which Garuḍa also joined. Garuḍa directed his main attention on Airāvata which, at his blows, fainted and fell down. (Harivaṁśa, Chapter 73).

To churn the Milk-Ocean the Devas and Asuras decided to use Mount Mandara as the shaft and Vāsuki as the rope to rotate the shaft. The attempts of the Devas, the Asuras and the Bhūtagaṇav of Śiva failed to uproot and bring with them the mountain, when Garuḍa, at the instance of Viṣṇu brought the mountain as easily as a kite carries a frog. Again, when others failed to bring Vāsuki from nāgaloka Garuḍa went and asked the nāga chief to follow him to the ocean of Milk. Vāsuki replied that if his presence was so indispensable he must be carried over there. Then Garuḍa caught the middle part of Vāsuki in his beak and rose in the air. But, even though Garuḍa rose beyond the horizon, when he looked down half of Vāsuki still remained on the ground. Garuḍa then tried to fold Vāsuki into two and carry it, but, again to no purpose. Disappointed and humiliated Garuḍa returned without Vāsuki. Afterwards Vāsuki

was brought to the ocean of Milk by Śiva's hand stretched down into Pātāla.

While, in the course of their exile in the forest, the Pāṇḍavas were put up at the āśrama of maharsi Ārṣṭiṣeṇa, Garuḍa picked up from the depths of the sea one day a nāga called Ṛddhimān, and due to the vibration caused by the lashing of Garuḍa's wings Kalkhāra flowers from the garden of Kubera were flown to the feet of Pāñcālī. She wore the fragrant flowers in her hair saying that if she were to have good flowers, wind had to bring them. Since there was a mild and veiled insinuation in that statement that Bhīma was inferior to the wind the former did not appreciate that comment by Pāñcālī. And so he rushed to Mount Gandhamādana to collect Kalhāra flowers.

Once a controversy started between the Devas and the Brahmins, the former advocating the use of goat's flesh in performing yājñas while the Brahmins contended that grains were sufficient for the purpose. Uparicaravasu, who arbitrated in the debate spoke in favour of the Devas, which the Brahmins did not like, and they cursed Vasu to fall from the sky into the pits of the earth. This curse was countered by the Devas blessing him that as long as Uparicaravasu remained on earth he would not feel hungry and that he would regain his old form due to the blessings of Mahāviṣṇu. Vasu prayed to Viṣṇu, who Garuḍa to the former, and Garuḍa carried Vasu to the sky on his wings. Thus Vasu became again Uparicaravasu.

(1) A dānava once stole away the crown of Śrī Kṛṣṇa who was on a visit to Mount Gomanta. Garuḍa retrieved it from the dānava and returned it to Kṛṣṇa. (Bhāgavata, Daśama Skandha).

(2) The monkeys who searched for Sītā visited the house of Garuḍa also. (Vālmīki Rāmāyaṇa, Kiṣkindhā Kāṇḍa, Canto 40, Verse 39).

THE GARUḌA PURĀṆA

The Garuḍa or the Garuḍa Purāṇa was first revealed by Viṣṇu to Garuḍa and hence its such a name. Its interest in the usual Paurāṇic topics is rather secondary. It is concerned more with the Vaiṣṇavite rituals, Vratas, Prāyaścittās and Māhātmyas. Viṣṇu, Śiva, Durgā, Sūrya and Gaṇeśa are the five gods recommended for worship in it. Imitating the Agni-Purāṇa it summarises the Rāmāyaṇa, the Maha-Bharata, Harivaṁśa and has sections on cosmography, astronomy, sāmudrikaśāstra, medicine, prosody, grammar, ratnaparīkṣā, nīti, dharmaśāstra etc.

In the usual list of 18 Mahāpurāṇas its place is 17th; as given in Viṣṇu P. 3.6.24, Mārk. P. 137. 11, Bhāg. P. 12. 13.8 (under the name Sauparṇa), Kūrma P. I. I, Br. Vai. P. 4. 133.20, Padma P. 4.111. 93, 6.220.25, Saura. P. 9, Mādhusūdana Saraswatī: Prasthānabheda 13. Padma P. gives also the 16th place at 6. 263.80, Garuḍa itself gives this at 215. 16. This Varāha P. sets this aside and gives in its place Vāyu P. In Alberunis first list, which edition rests on oral information, it is quoted under the name of Tārkṣya P. and it is assigned 15th place. Dividing the Purāṇas according to the sāttvikānī and tāmasikāni according to Padma P. 4. 263.83 Garuḍa P. is sāttvika alongwith Viṣṇu, Nārada, Bhāgavata, Padma and Varāha. It shows thereby, that it is to be recokned alongwith Vaiṣṇavāni. Dikshitar classifies Garuḍa Purāṇa among Viṣṇu Purāṇas. Dr. Haraprasad Śāstri puts it in the the list of the first group of encyclopaedias of literature comprising of Garuḍa, Agni and Nārada.

The Garuḍa Purāṇa is also named after the huge mythical bird Garuḍa, the son of Ṛṣi

Kaśyapa or Tārkṣa (after whom it has the name Tārkṣya Purāṇa) and Vinatā (therefore named as Vainateya by Vāyu 2.42.8). The Garuḍa-Purāṇa has three Kāṇḍas: Ācāra or Karmakāṇḍa, (having 240 Adhyāyas) Pretakāṇḍa (49 Adhyāyas) and Brahmākāṇḍa (129 Adhyāyas). Out of these, the second is the real Garuḍa Purāṇa as the common mass is familiar with this only. These three kāṇdas are independent. Pretakāṇḍa is the chief and the early part of the Garuḍa Purāṇa. It is probable that the Ācārakāṇḍa is added afterwards by about 9th cent. A. D. Brahmākāṇḍa is still later as it has the influence of the Bhāgavata Purāṇa it; still, it is not later than the 10th cent. A. D.) The Uttarakhaṇḍa, a part of the Garuḍa Purāṇa is interesting as it depicts interesting prakaraṇas describing rites to be performed at the approach of death, obsequial ceremonies to be performed by the son, the life of the preta, Narakayātanā, exaltation of the Satī, the efficacy of the Gayāāśrāddha.

As the Garuḍa Purāṇa also possesses the alternative name Suparṇa it is cited by the Bhāgavata Purāṇa as Sauparṇa P. The connection of the present Garuḍa P. with the Garuḍa rests on the account that Viṣṇu revealed the Purāṇa to Garuḍa at its request and it in its turn announced it to Kaśyapa. Besides, Viṣṇu granted the request of Garuḍa namely of setting free its mother from the servitude of the serpent, obtains Soma and makes it his Vehicle.

As soon as Kaśyapa listended the Garuḍa Purāṇa, as an example of the mystic power attained through it he turns a dried up tree once again green. Otherwise, there is no reference to the Garuḍa-Myth in the present Garuḍa-Purāṇa. The Account of the Matsya Purāṇa that fundamentally the Garuḍa Purāṇa deals with the birth of Garuḍa ought to refer to another text or it is only derived from the title of the Purāṇa. The short sketch of the Matsya Purāṇa regarding the contents of the Purāṇas are quite general. The account of the Agni Purāṇa also is to be judged in the same manner that Garuḍa Purāṇa describes the origin of Garuḍa from the universal egg. Even in most of the Purāṇas the connection of the contents with the title of the Purāṇa is very loose. Not only these accounts regarding the contents of the Garuḍa Purāṇa which are in the Purāṇa lists of Matysa and Agni go contrary to our present Purāṇa text but also controvert the account regarding its extent contained in the Purāṇas.

In the Edition of Jībānand Vidyāsāgara, Calcutta, 1890 the text without Uttara-Khaṇḍa has about *7200 ślokas*, while with the Utta. Kh. it is 8500 ślokas. The account of our Purāṇa itself approximates to it, as according to it has 8800 ślokas. The Agni-Purāṇa also does go for when it gives 8000 ślokas. On the other hand, the accounts of other Purāṇas regarding the extent of the Garuḍa Purāṇa are a pure phantasy. Matsya P., Vāyu P. Bhāg. P. and Br. V. P. ascribe to it 19,000 ślokas. Generally, from such numbers one can conclude the existence of a very large text than the one known to us at present which fact equally applies to the number given of other Purāṇas. As regards the diversity of contents G. P. surpasses Agni P. about whose encyclopaedic nature Winternitz has already pointed out. Save the Vaiṣṇavite Purāṇas, as in the case of the other Purāṇas, the contents of this Purāṇa agrees very little with the traditionally determined five lakṣaṇas of a Purāṇa and still less to those characteristics enumerated in the Bhāg. Purāṇa. Nevertheless, Adhyāyas 4-6 treat of *sarga* and *pratisarga*, Adhyāya 54 deal with *Vaṁśa*, Adhyāya 87 treat of *Manvantarāṇi*, Adhyāyas 138-141 treat of *Vaṁśānucaritam* (Solar and Lunar dynasties). A large part of the text is occupied with Vaiṣṇavite ceremonies and *vratas*, *Prāyaścittas*, description of celebrated *Tīrthas* and enumeration of their sin removing

power. The following is most noteworthy:

Description of *Dvīpas, Varṣas* and universal mountains in Adhyāyas 54-61, astronomy in Adhyāya 59, Astrology, omens, and portents in Adhyāyas 60-62, *Sāmudrikaśāstra* in Adhyāya 65, detail description of precious jewels and their potency (*ratnaparīkṣā*) in Adhyāya 68-80, contents of Rāmāyaṇa in Adhyāya 143, legend of Ṛci's meeting his ancestors in Adhyāyas 88-90, contents of Harivaṁśa in Adhyāya 144, contents of the Mahābhārata in Adhyāya 145, diseases and their treatment in Adhyās 146-177, magic to overpower another, to bring impotency and to kidnap a rival in Adhyāya 178, the Garuḍa Mantra which drives away demons and heals fever in Adhyāya 197, medicinal herbs and their potency in Adhyāyas 179-193, the science of curing horses in Adhyāya 201, grammar in Adhyāyas 66, 203, 204, and discourse over *Nīti* in Adhyāyas 108-115.

The Garuḍa Purāṇa has Khaṇḍas Pūrva and Uttara. I the first Khaṇḍa there is detailed description of *ratnaparīkṣā* and *rājanīti. Āyurveda* is described in 26 Adhyāyas. Hero also the description of medicinal herbs as a result of whose use one's intellect becomes sharp and pure. This Purāṇa treats the *chandaśāstra* in six Adhyāyas. From the Garuḍa Purāṇa, many small books such as *Triveṇīstotra, Pañcaparvamāhātmya, Viṣṇudharmottara, Veṅkaṭagirimāhātmya, Srīranganāthamāhātmya, Sundarapuramāhātmya*, etc. have come out.

The Uttara Khaṇḍa of this Purāṇa contains Pretakhaṇḍa which is very wellknown among the devout Hindus. The Garuḍa Purāṇa has its importance and glory for the Hindu only on account of this portion. During the ten days of the Śrāddha after the demise in a family the recitation of this part of the Garuḍa Purāṇa, in particular, is considered very holy and pious by the religious minded Hindus.

On account of certain common features the Garuḍa can be safely described as the sister Purāṇa of the Agni-Purāṇa. Each one deals with the Parā and Aparā Vidyā and the Rāmāyaṇa and the Mahābhārata can be looked upon as the model of that class of literature. This Purāṇa lifts the veil of nature as it were.

It is moot question whether Garuḍa Purāṇa was written by one author or its bulk has been increased by subsequent additions. From the first chapter we gather that it consisted of 8800 verses. It seems that many things have been added which have no direct bearing with it or have no legitimate connection with it and a large mass of original matter has been expunged from it so that it can remain true to the number 8800. The Pretakhaṇḍa was added as an appendix. The Purāṇa was slowly turned into a compendium. Tāntric rites and mantras such as Tripura Vidyā, Nityaklinna Vidyā, were incorporated in the Garuḍa Purāṇa. This Purāṇa is considered as one of the scriptual Purāṇas of Vaisnavism. The Pretakalpa is manifestedly and interpolation as its subject is dealt with in chapters on Śrāddha Kalpa, Prāyaścitta etc.

The Garuḍa Purāṇa contains three Śaṁhitās *viz.*, the Agastya Śaṁhitā, the Bṛhaspati Śaṁhitā (Nītosāra) and the Dhanvantari Śaṁhitā. Any one of these would give it a permanent value, accord it immortal fame among works on practical ethics or applied medicine. The Agastya Śaṁhitā deals with the formation, crystallisation and distinctive traits of different precious jems and enumerates countries from which our forefathers used to collect them. This part will be surely welcomed by the present day minerologists.

In the Bṛhaspati Śaṁhitā there are observations on practical conduct and knowledge of

human natures and it reminds one of Bacons essays. In the Actiological portion of the Dhanvantari Śaṁhitā one is surprised to note that in certain types of fever the blood undergoes a sort of chemical change etc. and a kind of parasite produces leprosy. The therapeutical portion of the Śaṁhitā contains many excellent remedies which can help the art of living a long life.

In view of additions and amplifications, it is futile to determine the time of the Garuḍa Purāṇa. One cannot lay down a precise date for its composition. Garuḍa Purāṇa is mentioned in Halāyudha's Brāhamaṇasarvasvam. According to many eminent authors Viṣṇudharmottarapurāṇa forms a portion of Garuḍa Purāṇa. Garuḍa Purāṇa like Agni Purāṇa, Padma Purāṇa and the like were the exponents of victorious Brahmānism. Descriptions in the life of Buddha though meagre and the occurrance of the name of Susruta in the medicinal portion of the Garuḍa Purāṇa show that its author was acquinted with the Budhistic literature of the age. The recension of the Susruta Śaṁhitā was written in 200 B. C. bỹ Nāgārjuna. Susruta Śaṁhitā gives the number of bones in a human body as 300, Viṣṇu Smṛti gives as 360 and the Garuḍa Purāṇa gives as 362 (Asthnām dviadhakam proktam).

The Law book of Yājñavalkya forms the upper limit which is 400 A. D. and in the 1st and the 3rd Adhyāyas almost the entire Garuḍa Purāṇa is drawn upon. For a still later date, there is the circumstance, that over the above the contents of the Mahābhārata and the Rāmāyaṇa even the contents of Harivaṁśa which possesses the character of a Purāṇa are given and therefore is scarcely older than the latest portions of the Great Epic. A surer lower limit is fixed by Alberuni whose work about India is composed by 1031 A. D. He knew the 18, Purāṇas as canonical texts. Their origin ought to be thus 100 years prior. The citations of Alberuni from Purāṇa particularly from Viṣṇudharmottarapurāṇa which has been analysed by Bühler shows that this text was before him in a form which is identical with the one known to us today. This much can be accepted with certitude that the Garuḍa preferably Tārkṣya P. quoted by him is identical with that of our text. Compared to the Matsya Purāṇa, we may note; that in the Matsya Purāṇa, the lord assumes the form of a fish and tells the account to Manu, but here the lord tells or better answers, the questions of the Garuḍa, the king of birds, and solves the doubts.

The exact determination of the lower limit depend on the answer to the querry whether Garuḍa Purāṇa is as old as Viṣṇudharmottarapurāṇa and it can be considered as the part of it. According to Bühlers' analysis the Kāsmerean Viṣṇudharmottarapurāṇa like other Purāṇa treats the successive world creations, gives geographical, astronomical and chronological accounts, gives numerous genealogies, legends contains extensive discourage on vratas and Śrāddhas, gives discourse on *dharma* and *rājanīti*, medicine, science of arms, short chapters on Sanskrit, and Prakrit grammar, lexicography, metrics, poetics, contains discussion on preliminaries to dance, song and instrumental music, has discussion on the construction of images and temples. As pointed out by Bühler Viṣṇudharmottarapurāṇa is already cited in the 7th cent. A. D. As gathered from the work of Alberuni, it appears that he knew and has studied it well and he knew it in a form which is essentially identical with the Kāshmerean recension. He gives extracts from it, mostly in the form of dialogues between Mārkandeya and Vajra between King Parīkṣa and Śatānīka mostly treating of astronomical and mathematical objects

(planets and fixed stars 1.287 f., legends of stars 1.211, Pol. 1.241, even treats of mythology 1.54, Manvantaras 1.387). The oldest Indian author who cites Vi. D. P. is Hemādri in whose Caturvargacintāmaṇi and entire chapter is borrowed from it. As regards the offering of Śrāddha in Vi. D. P. Caland has shown a very narrow connection with the Viṣṇusmṛti and according to which the Purāṇa might have been the portion that loans. If the Vi. D. P. be a part of the original Garuḍa Purāṇa which still requires a very exact investigation, then the time of the origin of this work may be given between 4th Cent A. D. to 7th cent. A. D. Probably, Vi. D. P. cannot be taken as a decisive criterion for the age of the Garuḍa Purāṇa since diverse types of additions to the Purāṇas are often very loosely connected with the main work and they need not originate at the same time. In any case, the Garuḍa Purāṇa as a whole, does not belong to the latest portions of the Purāṇa literature. According to Hopkins, it can be as old as the conclusion redaction of the Mahābhārata. According to Pargiter, the genealogical chapters (Adhyāyas 138-141) contain lists of kings which are later than that of Matsya, Vāyu and Brahmāṇḍa Purāṇas. It is a matter for a thorough investigation, whether the shorter list of kings in the Garuḍa Purāṇa is really the later one. According to the thorough criticism which Keith has levelled against the chronological determination of Pargiter with reference to the Purāṇas, still their utility for the absolute and relative date determination of these texts is admissible in any case only with great care. If the Vaṁśnucarita chapter of the Garuḍa be later than the above named Purāṇas it will be so in view of the tolerably high age of the Vāyu Purāṇa; still, it cannot push on Garuḍa Purāṇa up to the latest time that comes in view.

The general view point applied by Winternitz, that if a Purāṇa is to be given a later date then its accounts should be inconceivable and phantastic. This point of view cannot allocate a high age to Garuḍa Purāṇa which with its 84,00000 hells excells to an extent such similar accounts of other Purāṇas. Even the priestly greed, which is enveloped in verbose and pretenteous enumeration of the gifts are to be given to Brahmānas at every possible opportunity ought to point to a later age. This characteristic is stamped on all the later Purāṇas, (f. e.g. Saura Purāṇa, Adhyāya 10).

The Uttarakhaṇḍa (Pretakalpa) printed by Vidyasagara at the end of the Garuḍa Purāṇa, which has the title Pretakhaṇḍa (rituals for the departed) treats in 35 Adhyāyas about Pretas, hells and the cult of the dead. Its connection with the main is very loose. Therefore, many chapters of the latter treat the same topics *e.g.* Adh. 57 deals with the nether world and hells, Adh, 85 offerings on Gayā, Adhy. 99 Śrādhavidhi, Adh. 104 coming back of the sinner from the hells, Adh. 106 impurity on death, Adh. 210-212 Śrāddha and Sapiṇḍikaraṇa. In any case, such repetitions in one and the same Purāṇa are quite frequent and are very temptingly connected with the composition of these texts. The date of this śrāddhakalpa cannot be fixed prior to the middle of the 7th cent. A. D. is to be assumed from the citations from Bhartṛhari as he died about 651.652 A. D. However, this conclusion is not convincing as under the name of Bhartṛhari, as pointed out by Hertel, there are poems of different authors who can be as old as Bhartṛhari himself.

Citations from the Garuḍa Purāṇa occurring in Hemādri's Śrāddhakalpa (Caturvargacintāmaṇi ed. Bibliotheca Indica Vol. III. 1) are borrowed from a text whose general contents visibly correspond to the Uttarakaṇḍa (pretakalpa) of this Purāṇa. But, nothing of the

like occurs in the text lying before us, not even in the main part of the same. That circumstance shows, that there must be another Garuḍa Purāṇa than the one edited by Vidyāsāgara. In Hemādri there is no citation from the Uttarakhaṇḍa of the Garuḍa Purāṇa lying before us which does not naturally prove that this text did not yet exist in the time of Hemādri.

By the side of the Garuḍa Purāṇa, as it occurs in the edition of Jīvānanda Vidyāsāgara; there is yet another, which has become wellknown and this appears to be an extract form this Purāṇa, indeed, from the pretakalpa of the same and this text is entitled Garuḍapurāṇasāroddhāra. The author of this as also the author of the commentary partly given in ślokas names himself in the latter. Naunidhirāma, son of Śrīharinārāyaṇa, grandson of Śrīsukhalālajī, who was a legend teller in the court of King Śrīśārdūla in juñjhuṇūnagara.

If one compares Naunidhirāma's Sārodhāra with the Pretakalpa of the Garuḍa Purāṇa found in the edition of Vidyāsāgara, it appears that both the texts in reality agree in their general contents and that too rather verbally. Even regarding the extent they are very close: Uttarakhaṇḍa has 1319 ślokas in 35 Adhyāyas, Sāroddhāra has 1275 ślokas in 16 Adhyāyas. As Naunidhirāma's text almost comes near to the contents of the Uttarakhaṇḍa it follows that it is not purely an extract from it. It contains, besides the similarities, even such material which is not found in the main Garuḍa Purāṇa. The author of the Sāroddhāra points out in the introduction to his Ṭikā a few ancient extracts from the Garuḍa Purāṇa and utilises still other texts and visibly they are other Purāṇas. From the Bhāgavata Purāṇa a few passages are literally borrowed: Death and the pangs on the path of Yama 1. 21-25, 37ff., = Bhāg. P. 3. 30. 14-18, 28, development of the child in the womb 6. 5ff., =Bhāg. P. 3. 31. 1ff, Sarpapujā 12. 74f. occurs almost exactly as in Bhaviṣyottara P. (Hem. 1666). The decription of Yama's path verbally agrees with Bṛh. Nārada P. 19, description of Yama 3. 30ff. agrees with Bṛh. Nārada P. 29. 47ff. and both these are also in the Uttarakhaṇḍa.

In the external form, the text differentiates itself from the Uttarakhaṇḍa above all through careful literary style and orderly composition. Adhyāyas 1.13 contain uniform material concluded by the śravaṇaphala, Adhyāyas 14-16 follow uniformity and have very few repetitions. On the contrary, the arrangement of the Uttarakhaṇḍa is awfully confusing, has repetitions even in the same phraseology and that too in abundance. Remarkable is the extensive portion or widow burning (X. 35-50) for which a few verses are in the Uttarakhaṇḍa. Even the chapter on Yoga Adhyāya XV and the wise sayings in Adhyāya XVI have no exact parallel in it. From all these it comes out, that Naunidhirāma's Sāroddhāra is not a mere extract from the Uttarakhaṇḍa of the Garuḍa Purāṇa.

The text should be late on account of the inordinate glorification of Satī found in it, in particular its sources, this is also so from the borrowals from the Bhāgavata Purāṇa which speaks for its lateness in spite of its extraordinary estimation in India it belongs to the youngest product of Purāṇa literature. Monier Williams states regarding the conjectured age of Sāroddhāra: "The Garuḍa Purāṇa is comparatively a modern work, probably not older than the seventh or the eighth century, and possibly still modern." The last observation is just for Sāroddhāra, hardly only for the Garuḍa Purāṇa.

In his treatment of the cult of the Hindus Monier Williams has taken Sāroddhāra of the Garudā as the basis for the deliniation of modern views and usages of the Hindus because he

see in it the excellent incorporation of them, as in this text occurs, what the modern Hindu believes; regarding the continuity of the soul after death and the literary determination of the ceremonies connected with the dead confirming greatly with the modern usages. Jolly proves that ancient custom of the burial were extensively preserved by the Brahmāṇas and the present consolatory mantras uttered with a certain predilection are borrowed from the Garuḍa Purāṇa (*i.e.* without doubt our Sārroddhāra). The introduction to the English translation S B H p. I confirms that it is recited whole over India at the funeral of the corpse and still however many fear to listen to it on other occasions as they are considered as ominous.

Before bringing this small article to a close, I would be failing in my duty if I were not to mention my indebtedness to the source which I have made use of in the composition of this article. In particular, I ought to express my special debt to Dr. Abegg. To a large extent, I have drawn upon the material from Dr. Phil. Emil Abeggs "Der Pretakalpa des Garuḍa-Purāṇa," 1921 which is his Habilitations-schrift submitted by him to the Hohen philosophischen factultat I der Universität Zurich. I am highly believed to the great scholar for it as well as the publisher. If scholars are able to make use of this article, I think, my purpose of writing will be fruitified.

GAUTAMA

The Purāṇas record about a sage called Gautama though nothing is known about his genealogy. Yet the genealogy of his wife Ahalyā is available. See under 'Ahalyā'.

The eldest son of Gautama was Satananda. (Śloka 2, Sarga, 51, Bala Kāṇḍa, Vālmīki Rāmāyaṇa). Gautama had two sons. Saradvan and Cirakārī. Saradvān was born with arrows in his hand. (Śloka 2, Chapter 130, Ādi Parva) Cirakārī used to ponder over everything before he acted and so all his actions were delayed. He got his name Cirakārī. (Chapter 266, Sabha Parva). Saradvan was known as Gautama also. That was why Kṛpa and Kṛpī, children of Śaradvān were known as Gautama and Gautamī. (Śloka 2, Chapter 129, Ādi Parva). Besides these, Gautama had a daughter of unknown name. There is a reference to this girl in śloka 11 of Chapter 56 of Aśvamedha Parva. It is reported that this daughter wept when Utaṅga a disciple of Gautama came to the *āśrama* with a huge load of firewood on his head. In Chapter 4, of Vāmana Purāṇa there is a reference to a few other daughters of Gautama, namely, Jayā, Jayantī and Aparājī.

Once when Gautama was away from the *āśrama* Indra came there as a guest. Considering it as her duty to treat a guest of her husband properly during his absence Ahalyā received him well and gave him fruit to ease his tiredness. Indra went back. Gautama on knowing this on his return suspected the chastity of his wife and calling his son Cirakārī to his side asked him to cut off her head. After giving the order Gautama went to the forests.

Cirakārī had a peculiar nature. He will ponder over things deeply before taking any action. He knew he must obey the orders of his father but killing one's own mother was a greater sin than disobeying a father. Weighing the merits and demerits of the act Cirakārī sat thinking without doing anything.

Gautama when he reached the forest thought again about Ahalyā and her crime. After all what has she done? A guest came to the *āśrama* and as duty bound she welcomed him. It was indeed a great sin to have killed her by her own son. Immersed in thoughts of this kind, sad

and repentant, Gautama returned to the *āśrama* to find Cirakārī sitting silently deeply engrossed in thoughts. On seeing his father Cirakārī was perplexed and he explained to his father about the good and bad effects of his order. Gautama was pleased at this and he blessed him with long life.

Utaṅga was the best of the disciples of Gautama. So even when all the other disciples were sent away Gautama asked Utaṅga to continue as a disciple which Utaṅga did most willingly. The disciple became old with grey hairs. Then taking pity on him Gautama received *gurudaksina* from Utaṅga and sent him away with blessings. (For details see under 'Utaṅga').

Indra became a lover of Ahalyā and slept with her. Gautama coming to know of that cursed both Indra and Ahalyā.

(i) Kalmasapada, King of Ayodhyā, lived for twelve years as a demon following a curse of Vasiṣṭha. At last he took refuge in Gautama and following his advice went to Gokarṇa and doing penance there to propitiate Śiva attained *mokṣa.* (Śivarātri Māhātmya).

(ii) It was sage Nodhas, alias Gautama, who composed Sūkta 58, Mandala one of Ṛgveda.

(iii) Lakṣmaṇa, brother of Śrī Rāma, constructed a palace called Vaijayanta near the āśrama of Gautama. (Uttara Rāmāyaṇa).

(iv) Gautama is one of the seven sages (saptarṣis (Śloka 50, Chapter 133, Anuśāsana Parva).

(v) Gautama sat in the court of Brahmā and worshipped Brahmā. (M. B. Sabha Parva).

(vi) Gautama once blessed Dyumatsena, father of Satyavān, and said that he would regain his eyesight. (Śloka 11. Chapter 298, Vana Parva).

(vii) When the war between the Pāṇḍavas and Kauravas broke out Gautama went to the Kurukṣetra battlefield and advised Droṇa to stop the battle. (Śloka 36, Chapter 190, Droṇa Parva).

(viii) Gautama was also one of the many sages who visited Bhīṣma while he was lying on his bed of arrows.

(ix) Once Gautama built a hermitage on the top of the mountain Pāriyātra and did penance there for sixty thousand years. Kāla, the God of time, then appeared before him and Gautama received him well and sent him away. (Śloka 10, Chapter 47, Śānti Parva).

(x) Once Gautama turned the moustache of Indra green by a curse for showing disrespect to him. (Śloka 23, Chapter 352, Śānti Parva).

(xi) When Gautama was born, there was such brilliance that the surrounding darkness was removed and so the boy was named Gautama (Gau = light rays, Tamas = darkness) to mean the remover of darkness. (Śloka 94, Chapter 93, Anuśāsana Parva).

(xii) Once Gautama instructed the King Vṛṣādarbhi on the evil of accepting rewards for good deeds. (Śloka 42, Chapter 93, Anuśāsana Parva).

(xiii) Gautama was also one among the ṛṣis who swore that they were to involved in the theft of the lotuses of the sage Agastya. (Śloka 19, Chapter 94, Anuśāsana Parva, M. B.).

GAUTAMA II

A Brahmin who was a member of the court of Yudhiṣṭhira. He was a member of Indrasabhā also. This Gautama while he was living in Girivraja had sexual relations with a Sudra woman from the country of Uśīnara and a son was born to them named Kakṣivān. (Ślokas 17, 18, and

3 of Chapters 4, 7 and 21 respectively of Sabhā Parva, M. B.).

GAUTAMA V

An ungrateful Brahmin. He was born in Madhyadeśa. He left his parents and after travelling in many lands he came to a country of foresters. The foresters received him with respect and he lived in a hut of the foresters and married a lady from among them.

Gautama abandoned his Brahminhood and accepted the duties of foresters. He was living like this when another Brahmin boy came to that village. He searched in vain for a Brahmin house to stay for the night and then knowing that a man born a Brahmin but made a forester by his duties was living there he went to his house. Gautama also came there carrying the animals and birds he had hunted down that day. His body was bathed in blood. The Brahmin guest felt compassion for Gautama and advised him to leave his trade and go to his house in his country.

In the morning the Brahmin guest went away without taking any food. The advice of his guest kept him thinking. He decided to abandon his life as a hunter and so leaving everything behind he went to the seashore. He met some merchants on the way and while they were travelling together a wild elephant attacked them. Many were killed and Gautama escaping ran swiftly and came to the base of a big banyan tree. He was tired and slept therefor a while.

A big vulture named Nāḍījaṁgha lived on the top of that banyan tree. He used to go out to worship Brahmā at dusk and when he returned to his abode that day he saw a man lying wearied down below. Gautama attempted to catch the vulture and eat it but the vulture playing a benign host placed before Gautama food for him and made enquiries about him and asked him the purpose of his travels. Gautama told him that he was very poor and that he wanted to acquire some wealth somehow.

Nāḍījaṁgha then said that he would get for him enough wealth from the demon-King Virūpākṣa who was an intimate friend of his. Gautama was pleased. The vulture fanned him and sent him to sleep. Next morning Nāḍījaṁgha sent Gautama to Virūpākṣa and the demon gave Gautama as much gold as he could carry on his shoulders.

Gautama took the gold as a head load and came back to the base of the banyan tree. Nāḍījaṁgha came to him and they talked to each other for sometime. Gautama who had become a gluttonous flesh eater looked with greed at the fat body of the vulture and in an instant killed it and packed the flesh alongwith the load of gold and went his way.

Virūpākṣa did not see Nāḍījaṁgha for two days and he was worried. He, therefore, sent his son to the banyan tree to look for Nāḍījaṁgha. When he reached the base of the tree he found to his grief only the bones and feathers of his father's friend. He knew what had happened and he immediately followed the ungrateful Brahmin and capturing him brought him to his father bound hand and foot. Virūpākṣa without any mercy cut him into pieces and threw them for the crows to eat. But even the crows would not eat the flesh of such an ungrateful man.

Virūpākṣa burnt the remains of Nāḍījaṁgha in a funeral pyre. Devas assembled in the skies to watch the funeral. Then Surabhi sprinkled milk on the funeral pyre and brought back Nāḍījaṁgha to life. The reborn vulture felt sorry for Gautama and requested Surabhi to restore to life the wretched Gautama also. Gautama also was brought back to life and he embraced Nāḍījaṁgha. Gautama then went away with his load of gold.

Gautama returned to Śabaıālaya and there married a Śūdra lady and begot evil sons. The *devas* were offended at this and cursing him condemned him to hell.

GAYĀ

True, Vivien de Saint-Martin on his map of Magadha puts a Dharmāraṇya to the north of Gayā; but he does not give any reason. It is certain in any case that he does not rely on *Si-yu-ki* for doing that, because Hiuan-tsang does not mention a Dharmā raṇya.

The problem of Dharmapṛṣṭha or Dhramaprastha is much more difficult. The first difficulty comes from the fact that even the text of *Mahābhārata* is not clear in this context. Two and a half *ślok-so* are missing in a great number of the MSS that V.S. Suktankar has used to prepare his edition and specially in all the southern manuscripts. They are also missing in the *Padma-purāṇa,* which generally reproduces the northern manuscripts, and in the *Kṛtyakalpataru.* Under these conditions it can be asked if these *śloka-s* are not due to a later interpolation. If we suppose that they are really part of the original *Mahābhārata* then the following is stated : one should first go into the Dharmapṛsṭha, fetch water up in a well situated there and do a *tarpaṇa,* one should enter the Mataṅga *āśrama,* then one should touch (or sprinkle) a statue of Dharma—this reading is not available in all the manuscripts—lastly one should resort to the *tīrtha* of Brahman, before going towards Rājagrha. If we now take the *Gayā-māhātmya,* we realize in fact that towards the Dharmāraṇya there is the Mataṅgavāpī, a temple of Mataṇgeśa, a *tīrtha* of Brahman and a well. But this *tīrtha* and this well are mentioned only in some manuscripts of the *Gayā-māhātmya* and they are not mentioned in the editions of the *Vāyu-māhātmya,* whose text was possibly fixed before that of the isolated *Gayā-mahātmya,* whose text was possibly fixed before that of the isolated *Gayā-Māhātmya.* Then, again following the *Gayā-māhatmya* one should leave the Dharmāraṇya and should go to greet Dharma, the Mahābodhi tree. In the whole passage, the *Gayā-māhātmya* lacks completely transitions but according to what we can see today, it is quite clear that the Dharmāraṇya and Budh-Gayā cannot be confused as being one place, as Barua improperly thinks. The Dharmāraṇya, the Mataṅgavāpī and the mataṅgeśa temple are situated in the peninsula formed by the confluence of Mahāndī and Lilāja called Nairañjanā by Buddhists. Bodh-Gayā is situated at about three kilometres from there and on the other bank of the Līlājan. In fact, what led Barua into error is that he is convinced that Dharma is here the same as the Buddha. Nothing allows us to affirm it. God Dharma is sufficiently attested in this area of Gayā so that there is no need for this supposition. On the other hand I have not found in any dictionary the term *dharma* ad designating the Buddha. Lastly, it is not known if the Hindus used to go in pilgrimage to Bodh-Gayā in early times. Barua writes : In connection with Dharma-prastha, however, the Epics extol the merit of touching Dharma (*dharman abhisaṅspṛśya*), which would be meaningless if not interpreted as signifying an image of the Buddha. Why then is there no statue of God Dharma? This god is celebrated throughout the *Mahābhārata* without any attempt of any sort anywhere to assimilate him to the Buddha. One cannot then take seriously Barua's hope of dating this text bearing in mind that there is no representation of the Buddha before the Gandhāra art each.

It is possible, therefore, to consider Dharmāraṇya and Dharmapṛsha as one place, provided that we do not put it at Bodh-Gayā. This hypothesis could also be corroborated by the fact that

a Dharmapṛṣṭha near the Mataṅgavāpī is mentioned in the *Smṛticandrikā*. But there is still another hypothesis regarding this Dharmapṛṣṭha and in my opinion more probable. The several readings of the *Mahābharata* and *Gayā-māhātmya* suggest that' there could have been a mixing up of indications in the two texts. The Dharmapṛṣṭha of the *Mahābhārata* was possibly identified later with the actual Dharmāraṇya and then *śloka-s* were introduced in the *Mahābhārata* where Matanga enters into the picture. On the other hand, this Brahman *tīrtha* which is never mentioned as being in the proximity of Dharmāraṇya could be added into *Gayā-Māhātmya*. But where should then the Dharmāraṇya be placed? Reading the *Mahābhārata*, we find that the pilgrims come from Banners and go immediately to Rājagṛha. Coming from Banners, they have passed in front of Aksaya-vaṭa, then they bathe in the Mahānadī or Phalgu. After having completed a part of their pilgrimage, they go to Yonidvāra, which can be identified doubtlessly with the actual Brhmayoni then they once more go to the that they make for the north. Had they gone to Rājagṛha it is much easier to think would have taken them compulsorily to Gayā, and it is at that moment that one would expect the last bath in the Phalgu. But we have seen that Hiuan-tsang has pointed out a *tīrtha* at 30 li to the north of Gayā. I have supposed that could be the *brahmaṇas tīrtham* of the *Mahābhārata*, the actual Brahmākuṇḍa. This one is situated with Dharma-Yama archers. Let us now note here that the priests of this hill are called *Dhāmin*, without any doubt "those of Dharma". It is then perhaps not too audacious to suppose that this hill was called Dharmapṛṣṭha.

I have then to note some blands in this chapter 83, of *Mahābhārata*, particularly that of Visṇupāda, which is the most sacred and renowned of modern Gayā. P.V. Kane reproaches Barua for concluding from the fact that in this chapter there is no mention of the Visṇupāda that this temple did not exist at the time did not exist at the time when this part of the *Mahābhrata* was written. P.V. Kane thinks that the *argumentum a silentio* has no value, and he tries to show that the here given description of Gayā is not necessarily complete and that the list of *tīrtha-so* is not exhaustive. Particularly, he points out that at the time of the pilgrimage by Aṅgiras the three *tīrtha-S* which are there mentioned for Gayā are present only in this chapter. There is in fact the following *śloka:*

aśmapṛṣṭhe gayāyām ca niravinde ca parvate /
tṛtīyāṁ krauñcapadyāṁ ca brahmahatyāṁ viśuḍhyate//

Let us not first of all that the commentary of Nilakaṇṭha cannot be utilized. He identifies aśmapṛṣṭha with Pretaśila, he glosses mount Niravinda with 'sukhagandhahīna' and for him the Krauñcapidi is the place where there are Viṣṇu and the other gods' foot-prints.

The *Kriyakalpataru* quotes this very *śloka* under the following form.

muṇḍapṛṣthaṁ Gayāṁ caiva nairṛtaṁ devaparvatam/
tṛtīyāṁ krauñcapādiṁ ca Brahmahatyā vimucyate//
and it is again found in the *Garuḍa-purāṇa* under this form:
Gayāyāṁ muṇḍapṛsthañ ca aravindan ca parvatam/
trtiyam krauncapadan ca dṛṣṭvā pāpaiḥ pramucyate//

Probably in these conditions the difficulty of the verse comes from its being very corrupt. Nīlakaṇṭha is tempted to explain an incorrect *śloka* according to what he could know about Gayā.

This having said, we should also note at the same time that the *tīrtha-s* are enumerated in this chapter in considerable disorder and that at least another *tīrtha* of Gayā is displaced. The Brahmāsaras, which is mentioned in *śloka* 58, is described in the same terms as in chapter 82 of the *Vanaparvan* (*tathā brahmasaro gatvā dharmāraṇyapaśobitam*). In fact, one cannot rely on this chapter, where the interpolations are surely, numerous, and where too many great centre of pilgrimage are missing, as Kurukṣetra. We know that not all the *tīrtha-s* of Gayā are necessarily gathered in the line given by the *Vanaparvan* in Chapter 82. The name of Gayāśiras, which was very important, is particularly missing (but not the Brahmāyoni, which is at its top). It is anyway quoted elsewhere. The silence on the Visṇupāda at Gayā instead is absolute. Moreover, in the texts having a date, that is in the Middle-Ages compilations, it will be found neither in the *Kṛtyakalpataru* nor in the *Smṛticandrikā,* and will be necessary to wait for the *Tirthacintāmaṇi* to find it described. We shall see later why we have to think that the Visṇupāda, mentioned in the *Nirukta,* should not be confused with that to Gayā. It is childish to try to find it by all means and therefore to discover it under the *sāvitram padam,* as J.C. Ghose does in his article on 'Antiquity of Gayā'. Why should have the name of the foot-print been concealed under a false name? Under these circumstances, the *argumentum a silentio* rejected by P.V. Kane retains all its strength. One could hardly explain otherwise what kind of silent conspiracy prevented Gayā's most sacred point to be ever mentioned for more than a millennium. It is easy to find evidence from what is quoted in the *Purāṇa-s*—it is still not found in the *Garuḍa-purāṇa* whose *Gayā-māhātmya* is very important—because they can hardly be dated. It seems that for this we should adopt R.C. Hazra's prudent method and rely on the Middle-Ages compilations, which are much surer from the date point of view. We can then almost affirm that the Visṇupāda did not exist at Gayā at the time when this passage of the *Mahābhārata* was composed.

The Rāmāyaṇa

The Rāmāyaṇa makes only a very short reference to Gayā in *Ayodhyākāṇḍa,* ch. 107.

śrūyate dhīmatā tāta śrutir gītā yaśasvinā/
gayena yajamānena gayeṣveva *pitṛn* prati//11
punnāmno narakād yasmāt pitaraṁ trāyate sutaḥ/
tasmāt putra iti proktah *pitṛn* yah pāti sarvataḥ//12
esṭavyā bahavaḥ putrā guṇavanto bahuśrutāḥ/
tesāṁ vai samavetānām api kaścid gayāṁ vrajet//13
evaṁ rajarsayaḥ sarve partitā raghunandana/
tasmāt trāhi naraśreṣṭha pitaraṁ narakāt prabho//14

The king Gayā is here associate with the town Gayā and, on the other hand, the town is clearly in relation with the cult of the dead. But we can note that the *śloka-s* ascribed to king Gayā, the *śloka-s* 12 and 13, are very common in the whole literature concerning Gayā. The first one is found, with some variants, in the *Mahābhārata* (I.68.3 8 and 220.14) and in *Manu* (IX.138) particularly. The second one, in slightly different form, but still recognizable, is available also in the *Mahābhārata* (III. 82.85) and in several *Purāṇa-s.* On the other hand, it is difficult not to realize the accidental character of this reference to Gayā. These four *śloka-so*

are badly linked with what precedes and what follows. In face, Rāma explains why he cannot sit on the throne, and recalls the promise formerly made by Daśaratha to his bride. These four verses seem to be led by *'pitaram trāhi dharmajña'* of *śloka* 10, where *'trāhi'* is to be understood as 'free our father (by being faithful to his word)' and not 'free our father (from hell)', as what follows can let us think. Moreover, *śloka* of the *Gayā māhātmya* (IV.27) tells us meanwhile that Barata had come to Gayā while Rāma was in the forest. It is perhaps and answer to these fours verses. Be that as it may, these *śloka-so* seem really to be a late interpolation; they have, therefore, for what concerns us, a very limited interest.

But the fact there is practically no mention of Gayā in the *Rāmāyaṇa* is to be remembered, since Rāma is several times mentioned in the *Gayā-māhtmya* particularly in chapter IV (*śl.* 16-20), where he gives origin to a *tīrtha* by bathing in the Mahā-nadī with Sītā; and in Chapter VI (*śl* 74-79), where we are told that he performed a *śrāddha* on Rudra's foot-print. On the other hand, two hills preserve his souvenir at present time, Rāmaśila hill and Rāma-Gayā hill. All these souvenirs are more recent that 'the *Ramāyaṇa;* they date no doubt from relatively recent that 'the *Ramāyaṇa;* they date no doubt from relatively recent times, when the cult of Rāma was undespread in India.

GAYĀ AND THE PURĀṆA-S

The *purāṇa-s* deal abundantly with Gayā, the sacred town; none of them passes over it completely in silence. But it would be too long and tedious to examine all the questions which can be found in these texts. We shall content ourselves with examining the most noteworthy passages.

Padma-purāṇa—The *Padma-purāṇa* devotes 20 *śoka-s* to Gayā. These *śloka-s* reproduce those found in the *Mahābhārata* (III.82). M.V. Vaidya has shown that the *Padma-purāṇa* has taken this passage from the *Mahābhārata.* His contention is quite convincing so there is no need of any further comment. The reading of the *purāṇa,* are, so usually, the same as those available in the Bengali manuscripts. The most interesting variant is perhaps the one which gives *brahmāraṇyopavesitam* (*śl.* 5), in place of *dharmā raṇyopaśobhitam* which is found most frequently in *Mahābhārta.* This variant confirms us in the opinion that the Dharmāraṇya spoken of in the epic is not a very important place as its name is easily modified. It has, moreover, nothing to do with one which can be seen at present. The omission of two *śloka* and a half can also suggest that there *śloka-so* were added later, owing to an *interference* with *Gayāmāhatmya* text.

Bṛhan-nāradīya-purāṇa—The *Nārada-purāṇa* devotes 246 *śloka-s* distributed in 4 *adhyāya-s to itts Gayāmātmya.* Unluckily for our purpose, this important passage concerns only the literary history. In fact, it is a borrowing and, what is more, from a text of late period, the *Tirthacintāmaṇi.* In order to compose its *Gayāmāḥātmya,* the *purāṇic* author reproduces in the same order the *śloka-s* of the chapter of the *Tirthacintāmaṇi* dealing with Gayā. He has left out naturally all the glosses not written in verses, which leads sometimes to incoherence. On the other hand the comparison between the two texts proves that it is the *Nārada-purāṇa* that is the borrower, and not *vice versa.*

Varāha-purāṇa—The *Varāha purāṇa* has no *Gayāmahātmya,* properly speaking. But there

is a chapter, the 7th, which tells us a legend referring to the pilgrimage to Gayā. Varāha narrates here to Dharaṇi that Raibhya went to Gayā to pay honour to his ancestors. While he was applying himself to a *tapas,* Sanatkumāra appeared to him and narrated the story of King Viśāla which is available in the *Gayāmāhātmya,* of the *Vāyu-purāṇa.* ch. V-II, *śloka-s* 8-16, but in different words, which exludes direct borrowing and in a little more circumstantial way. Then, after saying the Gayā derived its fame from the presence of *Gadādhara,* Sanatkumāra disappeared. Raibhya then hails Gadādhara with a *stotra* different from that of *Gayāmāhātmya,* vv. 25ff. It is not at all necessary to think that this legend has some connection with the cult of Gadādhara. Indeed, the few *śloka-s* said by Sanatkumāra in praise of this god are very loosely linked with the preceding legend. This legend, therefore, can be much older than the context in which it is inserted. On the other hand, it must have been relatively popular, because it is narrated in several different works and it is given here in such terms that exclude any reciprocal borrowing.

Skanda-purāṇa—The *Skanda-purāṇa,* although late, is very interesting for our study on Gayā. B.M. Barua gives first of all the quotation from the Nāgara-khaṇḍa, which he must have read very quickly, as the facts are not exactly as he reports. There are first of all the following *śloka-s* which are an answer to some *rsi-s* who were asking for a description of the *tīrtha-s* of Camatkārapura, alias Ānandapura, capital of Hāṭakeśetra:

pañcakrośapramāṇena kṣetram brāhmaṇasattamāḥ/
āyāmavyāsataś caiva camatkārapurottamam//
prācyāṁ tasya gayāsirṣaṁ pascimena hareḥ padam/
daksiṇottarayoś caiva gokarṇeśvarasaṁjñitau//

We see, first, that this is not exactly a replica of Gayā : there is certainly a *Gayāśirsa* and a *Hareḥ pada,* but they are orientated in as completely different way. Moreover the two Gokarṇeśvara-s are not available at Gayā. Further, in Chapter 21, there is a *māhātmya* of the Visṇupāda corresponding to Hareḥ pada. Its origin, however, is linked back, as Barua says, to the legend of the *asura* Bāli and of Vamana. That is enough to show that this Visṇupāda has no relation with the Gayā. The Visṇupadi coming forth from the Visṇupāda is elsewhere rightly called Visṇupadi-Gaṅgā, but that flows far from Gayā. It is, besides noteworthy that the name itself of Gayā is never met with in the *mahātmya* of the Viṣṇupadi-Gaṅgā.

On the other hand, it is just Gayā that is dealt with in the legend of the origin of the Gayāśirṣā or Gayāśiras. In this legend one learns that King Vidūratha, being asked by three *preta-s* to free them, went on the Gayāśiras at Gayā and there he had *śrāddha-s* performed. But two *prates* only were liberated in this way as the third one, Kṛtaghna, had perpetrated too big a crime to be pardoned so easily. The king, not knowing what to do, asked of Kṛtaghna the means for liberating him and he answered:

camatkārapure bhūpa śikṣetre hātakeśvare/
āste pāṁsubhir ācchenanaṁ kaler bhitaṁ gayāśman//

This Gayāśiras, therefore, appears in history after the Gayāśiras of Gayā, as it had been concealed under dust owing to its too great efficiency. This shows in any cases that Camatkārapura tries to compete with Gayā not by making the eulogy of its Visṇupāda, but by trying to show the superiority of its Gayāśiras. Perhaps the explanation is that at the time when

this *māhātmya* was written, the Visṇupāda at Gayā had not yet reached that celebrity it has nowdays. The only famous place which one could try to find for competing with it was the Gayāśiras. If we accept that, it might be possible then, as suggested by B.M.Barua, that this later Gayāśiras was created to avoid too long a journey for the pilgrims. But it is even more likely that this replica of the Gayāśiras was not made for a humanitarian aim. Those who have tried to launch it, without much success it seems had rather seen in it a source of profit. This is not on the other hand the only example.

There is, in fact, in the *Skanda-purāṇa* a *Gayāmahātmya* of which B.M. Barua does not speak, which is nevertheless, not negligible. It constitutes the chapters 57, 58 and 59 of the *Ānantya khaṇḍa*. We wonder at first, alongwith Vyāsa (57.3 and 4), to discover Gayā at Avanti, but a *śloka* informs us:

evam Vyāsa gayatirthaṁ purāntyām pratisthiam/
paścāt tu kaikaṭe jātam yatra sainihitesuraḥ//

So then in Avanti would have existed a Gayā whose presence pointed out only the *Skanda-purāṇa*, to our knowledge. Moreover, this Gayā would be a kind of prototype of which the gayā of the Kikaṭa-s would be only a copy. This Gayā would be, order would have been near Mahākālavana, that is Ujjainī. In fact the description given of this *tīrtha* enlightens us in a sigular answer:

yatra gayā mahāpuṇyā phalguś mahānadi/
puruṣottamagiriśreṣṭho yatra buddhagayā smṛtā//
tathaivādyagayā khyātā, trisu lokesu viśrutā/
visṇoh soḍaśapaditirthaṁ gadādharvavinimitam//
sarvapāpaharā puṇyā yatra prācī saraswati/
mahāsuranadī proktā yatra tisṭhati puṇyadā/
nyagrodhaś cākṣayo nityaḥ purā prokto maharṣinā/
tatraiva sā śilā prokā pretamokṣakari śubhā//

First of all, we have to note the absence of Gayāśiras which is named only once in these chapters in the well known half-*śloka* 'pañcakrośaṁ gayākṣetraṁ krośam ekaṁ gayāśiraḥ'. Nothing shows that Gayāśiras existed in the Gayā of Avanti. We have then a quite modern description of Gayā, where the Gayāsiras has lost all its importance. And it is not difficult to see which one has tried to copy the other, when we are told that buddha-Gayā is on Purusottamagiri near Ujjain! This mention of Buddha-Gayā, moreover, as well as the mention of soḍaśapaditirtha makes it certain that this text is completely recent, as it is the only place, besides the travellers reports of the last century where we find them mentioned under this name. As for Buddha-Gayā, it seems that there is here one of the rare evidences of this word in Sanskrit literature. In fact, the dictionaries of Böhtlingk-Roth quote this word only for referring to different works on Buddhism written by Europeans, so that it is difficult to say at which moment this term appeared. It seems, however, that this happened at a very late period.

The *soḍaśapaditirtha* is not mentioned in the *Gayāmāhātmya;* but this *tīrtha* gathers all the *pada-s* quoted in the *Gayāmāhātmya,* Chapter VII, *śloka-s* 52 to 63. It is not certain, however, that all these *pada-s* where once all gathered in only one place, as they are today. On the contrary, certain hints lead us to think that they, or at least some among them, were scattered

all over the territory of Gayā.

One can realize the importance of the *Skanda-purāṇa*. We have seen that the two passages we have studied cannot be placed in the same epoch, the first one being incontestably older than the second. Unluckily we cannot be more specific. We think, however, that in two quite different moments of history, the fame of Gayā was great enough to make people think of creating a replica of it in Indian regions quite distant from Bihar.

Garuḍa-Purāṇa—The *Garuḍa-purāṇa* also has been passed over in silence by B.M. Barua. We shall see, however, that the chapters 82, 83, 84, 85 and 86 of this purāṇa are important, not only for their length, but also for the new elements they supply.

Chapter 82 relates a legend of the *asura* Gayā considerably different from the *Vāyu-purāṇa's*. The *asura* Gayā performs a *tapas* which distrubs the gods. They take shelter in Visṇu, who tells them that everything will be in order when the *asura* lies down. One day, Gayā went to pluck lotuses on the Ocean of Milk to do a pūjā to Śiva and he lay down there in the country of the Kikaṭa-S. When Viṣṇu killed him with his club, a certain number of gods gathered around his body. Viṣṇu then declared that the territory delimited by the body of the *asura* Gayā will be holy. Brahmaṇ, therefore, came there to perform a sacrifice and gave rich fees to the sacrificers. As later on the Brāhmaṇ-s showed too much avidity in the sacrifices to Dharma, Brahman took back what he had given them, but he established them as priests of Gayā.

One can see the differences with the legend narrated in Chapter 2 of *Gayāmāhātmya* of the *Vāyu-purāṇa*. We should say, however, that there are considerable differences between the edition we have used and the translation of M.N. Dutt. On the other hand, Brahman, who tells the story, informs us at the beginning that he will tell it briefly.

In spite of that our *asura* is here śaivite, the *asura* does not shake and the legends of Gayā and of Brahman's sacrifice are clearly separate. This last difference seems to show indeed that the *Gayāmāhātmya* of the *Garuḍa-purāṇa* is antecedent to the *Vāyu-purāṇa*. Other indications will corroborate this hypothesis.

Chapter 83 gives the list of a certain number of holy spots at Gayā. Chapter 84 shows how to do the Gayā pilgrimage in 5 days. It presents several analogies with chapter 7 of *Gayāmāhātmya* at the *Vāyu-purāṇa*. Chapter 85 gives us the *mantras* to be recited on Pretaśilā: they are same as the ones we have in Chapter 6 of the *Gayāmāhātmya*. Finally, Chapter 86 gives us some topographical details and a list of deities present at Gayā. A detailed survey of these chapters will show again that this *māhātmya* is earlier that the *Vāyu-purāṇa's*. There we can also notice the absence of the Visṇupada. We are told only that one has to perform a *śrāddha* on the Gayāśirsa 'devarudrapadādisu'; it is then Rudra's foot which is made to stand out. *Ādi* includes perhaps Viṣṇu's foot-prints, as the 'padatraye' of the next *śloka*. But it is not specified and consequently one can deduce at least that the Visṇupada had no great importance at the time when this *māhātmya* was written.

Agni-Purāṇa—If the *Gayāmāhātmya* of the *Garuḍa-purāṇa* has very clear indications of being older than the *Vāyu-purāṇa*, that of the *Agni-purāṇa*, on the contrary, can be easily declared more recent. The *Agni-purāṇa* devotes 3 chapters to extoll Gayā: chapters 114, 115 and116. The first one tells us the legends of Gayā. They are in actual fact the same as those of

the *Vāyu-purāṇa* but summarize. The difference, which, in our opinion, is very important, is that these legends are now perfectly in order. Consequently, the legend of Dharmavrata and Marīci is given from *śloka* 10, where "śilā devamayi' is introduced. In the same way, the legend of Viṣṇu's club is inserted in the story, at *śloka-s* 26 and 27. The next chapter sketches out the five-day-pilgrimage. Chapter 116 gives the rites to be performed at a certain number of other spots. It could be considered in this case also as an excerpt, better ordained, of the *Gayamāhātmya* of the *Vāyu-purāṇa.*

Vāyu-purāṇa.—Besides the last eight chapter we have already seen, the *Vāyu-purāṇa* speaks of Gayā several times; these few passages can be compared with the *Gayāmāhātmya* of the same *purāṇa.* Never *asura* Gayā, but *rajarsi* Gayā comes into the picture. There is a reference to a Viṣṇupada, but it is a mountain, and in spite of what V.R.R. Dikshitar says in his *Purāṇa Index,* this Viṣṇupada is surely not that of Gayā. There is also a long passage on Gayā, but is given only in H.N. Apte's edition. Besides the fact, then, that this passage is present only rarely, it seems to be also corrupted. Quotations of the *Gayāmāhātmya* are available, but they are often mutilated and badly linked with one another. This passage then cannot be much utilized. We see that there are somethings only referring to Gayā in the *Vāyu-purāṇa,* if we except the *Gayāmāhātmya* at the end. The latter is, in the opinion of everybody, a piece which was attributed later to what is, without any doubt, the oldest *purāṇa.*

GAYĀ AND THE MEDIEVAL COMPILATIONS

With the medieval compilations at we last arrive at texts which are dated or which can be, at least, approximately dated. The pieces of information given by this kind of texts will be, then, extremely precious for our history of this holy place.

Kṛtyakalpataru—The *Kṛtyakalpataru* of Laksmidhara is the oldest of these large medieval compilations. Its influence on the authors of following centuries was surely very great. In the later works, indeed, the *Kalpataru* is quoted like the *purāṇa-S* or the *Mahābhārata,* for instance. Laksmidhara wrote his work between 1100 and 1150 A.D., probably during the second quarter of the 12th century, says Kane Laksmidhara was minister of Govinda-candra, King of Kanauj. We believer C.K.V. Rangaswami Aiyangar, who writes : 'It is improbable that Laksmidhara lacked personal knowledge of Gayā and its local traditions and its local traditions and customs or of its treatment in the Purāṇas, which were then in repute. When he omits to mention rules now in vogue, it is not unsafe to presume that either they came into effect after his time, or that he rejected their validity and declined to notice them in a work of authority.' We realize then that we can consult him with confidence. In part of his work, called *Tirthavivecanakaṇdam,* he devotes a long chapter of Gayā. After a short quotation from *Matsya-purāṇa,* he gives a great part of Chapter 7 of the *Varāha-purāṇa,* with the story of Viśala. At the end of this legend there are even the last *śloka-s* where the *gadādhara* is mentioned, but it is possible that they have been added subsequently. After a *śloka* from the *Brahmā-purāṇa,* comes the legend of *preta-rāja* and the merchant according to the *Vāmana-Purāṇa.* This legend is available also in the *Gayāmāhāmya-s* of the *Garuḍa, Vāyu* and *Agni purāṇa-s.* There are then two short quotations from the *Vāyu-pūraṇa* and the *Bṛhaspatismṛti* and again a long quotation from the *Vāyu-purāṇa.* Evidence of some foot-prints is also available, specially those of Mataṅga in

Bahratāśrama and those of Mahādeva on Muṇḍapṛṣṭha; and that confirms our hypothesis that originally these foot-prints were scattered all over the territory of Gayā. The must have come very likely from Bodh-Gayā. We note the absence of the *Viṣṇupada* in this passage as in the whole chapter of the *Kalapataru* devoted to Gayā. The Muṇḍapṛṣṭha seems to have the importance it has in the *Gayāmāhātmya* of the *Vāyu-purāṇa, i.e.,* it seems to be in fact the central point of the Gayākṣera. The object of cult on this hill, then, would have not been the *Viṣṇupada*, but the *Mahādeva-pada*. On the other hand we find the name of the ponds Kanakhala and Uttara-mānasa, probably also of Dakṣiṇamānasa. which is called simply Manasa, a term glossed in *Tirthacintamani* with Daksinamanasa. The The information 'dicyāṁ muṇḍapsṭhasya' which is used to assign Kana-Khala its place is rather vague, but it is taken by the *Gayāmāhātmya* of the Vāyu-purāṇa in 7.7. We would put this Kanakhala in the same place where it is nowadays, *i.e.* at the centre of Dakṣiṇamānasa pond.

After this important quotation from the *Vāyu-purāṇa* come these of the *Mahābhārata,* and first of all the excerpts of the three *tīrtha-yātrā-s* already examined above. About the *Pulastya-tīrtha-yātra* the same emarks can be made as the ones we made about the similar passage in the *Padma-purāṇa*. The third one is very much curtailed : in fact, in the *Kalpataru* only *śloka-s* 9 to 14 are available; in short, Laksmidhara has suppressed the whole story of the great sacrifice of King Gayā. It is not because he considers that legends present no interest as, previously, he has given two legends. Why then has he done this suppression? We can suppose that at the beginning of the 12 the century, the Gayāsura legend was getting established. It was not so solid as to be narrated but at the same time it had enough substance to make people forget a little this great sacrifice. This is only a supposition, but no other reason can be found that could have induced Lakṣmidhara to make such a suppression, it being granted that it is not likely he could ignore the legend. Moreover, he quotes again the *Mahābhārata* and gives exactly the one *śloka* and a half which alludes to this sacrifice. But it is only to explain the presence of Saraswati at Gayā. Let us note, by the way, that Lakṣmidhara's quotation is defective; he had to put a note to make it intelligible. At last, the *Kalpataru* gives one more *śloka* from the *Mahābhārata,* which we have studied at page 35 and to which then we shall not revert again.

The *Kalpataru* ends its chapter on Gayā with a certain number of short quotations. The *Vāmana-purāṇa* informs us that the *asura* Prahlāda had come to Gayā to see Gopati, bathe in Brahman's pond and do his duty towards his ancestors. The *Matsya-purāṇa* tells us that Gauri calls upon Gayā Maṅgalā. The *Narasiṁha-purāṇa* and the *Yajñavalkya, Viṣṇu, Yama* and *Vasiṣṭha smṛti-s* are also quoted. These short experts do not call for any particular remark.

Smṛticandrikā—Instead of selecting a certain number of references on Gayā from different places of Sanskrit literature, as Lakṣmidhara had done, Devaṇabhaṭṭa, author of the *Smṛticandrikā* quotes in the first part only a long passage of an *Ādi-purāṇa* that Hazra has shown to be different from the one available nowadays. According to P.V. Kane the book should be dated around 1200 A.D. and not after 1225 A.D. The *Smṛticandrikā* then is almost one century younger than the *Kṛtyakalpataru*. We are a little astonished to see the Devaṇabhaṭṭa speaks of Gayā in his *Āśaucakāṇḍa* rather than in the Śrāddhakāṇḍa where we could expect it. It does not seem to be different from the *Kalpataru*, but its author perhaps was no well acquainted with contemporary Gayā. Possibly he relied on an ancient text. The *tīrtha-s* however, have

multiplied in number in the sacred place. We see also appear the five-day *yātrā*, which will be found in all the later descriptions. On the first day, rites at *Uttara-Mānasa* are performed; on the net Dharmapṛṣṭha is reached and a dip taken in tea Mataṅga-vāpi; on the third day one goes to Brahman's pond; on the fourth to the Gayāśiras and on the fifth one goes towards the Akṣayavaṭa. This is only a scheme, but is has been preserved till our days. Later only new material will be filled in by creating again new *tīrtha-s*. We note, by the way, the there the Dharmapṛṣṭha is associated with Matṅga-vāpi, which shows confusion between Dharmapṛṣṭha and Dharmāraṇya. We note also that the mention of *Kūpa* and *Yūpa* clearly indicates the remembrance of a sacrifice of Dharma.

The rest of this long chapter is apparently in disorder. There are some *śloka's* found in the *Gayāmāhātmya* of the *Vayū-purāṇa,* Chapter 1, there is a great part of the portion consecrated to Gayā in the Chapter 82 of the *Āraṇyakaparvan* of the *Mahābhārata*, again there are some *śloka-s* traceable here and there, and finally a certain number of verses which seem to be original. Still no trace of the Viṣṇupada is found, but the verse saying that the *pada* Maḥādeva is on the Muṇḍapṛṣṭha. Among the new *tīrtha-s* we point out the mango tree mentioned in a verse found word for word in *Gayāmāhātmya* Vol. 40 and 42; the Vaitarani was a rite for giving a cow, which is mentioned in the same work, Vol. 26; a Māsapada, signalled also by *Garuḍa-purāṇa,* 38.51; Puskamiṇi and the Susumnā, rivers or ponds, mentioned towards, but without much importance. The second part is 38th up of short sentences of which no source is given and which say who has to right to perform *śrāddha-s* at Gayā.

Tirtha-cintāmaṇi—Which the work of Vācaspati Miśra, we reach the second half of the 15th century. The *Tirthacintāmaṇi* actuates to Gayā one *prakāśa* out of five. Vācaspati Miśra, like Laksmidhar, whom he employees, was from Mithilā. He also must have had a deep knowledge of Gayā. Any omission in his work will look remarkable.

The *Tirthacintāmaṇi* begins its account reproducing the *Kṛtyakalputaru* without any change. The second quotation, however, is new; it gives Chapter 82 of the *Garuḍa-purāṇa* narrating the legend of the *asura* appears in a *dated* text. After *Garuḍa-purāṇa,* it quotes the *Varāha-purāṇa* according to the *Kṛtyakalpataru* as it says. However, it does not reproduce the first *śloka* which, indeed, did not have great interest, nor the last ones, which gave the name of Gadādhara; they were, on the contrary, extremely interesting. Why does Vācaspati not have these *śloka-S*? He knew perfectly well that Viṣṇu was honoured in the form of Gadādhara at Gayā, because he had just quoted the *Garuḍa-purāṇa* which gave an account of it. The solution to this problem is perhaps that these *śloka-s* have been added to the *Kalpataru* later. We have to be cautious about the presence of Gadādhara at Gayā since the 12th century. The rest copies in full the *Kṛtyakalpataru;* the variants are very minor.

The second part of the chapter of the *Tirthacintāmaṇi* devoted to Gayā is equally very important as it gives the complete rites of the pilgrim at Gayā. To describe them the author depends almost exclusively on the *Vāyu-purāṇa*, by quoting abundantly the *Gayāmāhātmya* of this Purāṇa. The division it introduces, as well as some of its commentaries, contribute to clarify and specify a text which needs it very often. We should remark that the *Gayāmāhātmya* of the *Agni-purāṇa* does not yet enter into the picture, whereas the other *purāṇa-s* we have studied previously are all quoted. (The *Skanda-purāṇa* describing other 'Gayā-s' than the one

of Bihar has to be left out). This tends to confirm what we have said regarding the recent character of this *māhātmya.*

Tirthasāra of the Nṛsiṁhaprasāda– Some years after the *Tirthacintāmaṇi*, a certain Dalapati Rāja (name or title?) wrote the *Nṛsiṁhaprasāda*, comprehensive encyclopaedia on *Dharmaśāstra*; a part of it is devoted, as is normal, to *tīrtha-s* the *Tirthasāra*. As the book was written in the Decean, it deals with *tīrtha-s* both of the south and of the north, and that is its great peculiar characteristic. Gayā is described rather at length. One realizes, however, that the author had no personal knowledge of the places, but only a knowledge acquired from books. He introduces, however, some innovations in the quotations. Unfortunately, the manuscript edited by Sūrya Nārāyaṇa Śukla must have been not very correct, as a mistake, particularly, is noted which cannot easily be ascribed to the author. Two passages are quoted, one as belonging to *Śiva-purāṇa*, the other one to the *Bṛhaspatismṛti*. On examination they appear to be chapter 7 of the *Varāha-purāṇa* but mutilated. It is unthinkable that this mistake comes from the author; it must come from an inversion of pages in a manuscript. Several works are quoted for the first time: particularly the *Kālikāpurāṇa*, the *Saura-purāṇa* and the *Kūrma-purāṇa* as well as the *Vahni-Purāṇa.* As for the last one, Hazra has shown that it was a work completely different from the *Agni-purāṇa* whose *Gayamahatmya*, however, has not yet appeared in the texts. At the end of the chapter dealing with Gayā, the *Tirthasāra* quotes two passages from the *Mahābharata* which could not be traced. They have an astonishingly modern character and possibly they do not belong to the great epic.

As far as Gayā is concerned, therefore, the *Tirthasara* shows, through the length devoted to this holy place, that its reputation was great; it nevertheless brings us nothing new, except a certain number of false quotations.

Tristhalīsetu—Nārāyaṇa Bhaṭṭa, author of the *Tristhalīsetu* among other works, belonged to a very famous family of Banners; he wrote his works between 1540 and 1570. The fact that he wrote a book on the three great pilgrimages usually associated together, namely Benaras, Prayāga and Gayā, alongwith the fact that he was living in one of these places and in the region of the other two, vouch for the correctness of what he describes. In his book is found one of the longest description of Gayā, and its pilgrimage. He adds some quotations to those of his predecessors, but he also comments more extensively. Although he quotes, as the others, the chapter of the *Gradual-purāṇa* giving the legend of the *asura* Gayā, he narrates also the legend of the same *asura* according to the *Vāyu* and *Agni-purāṇa-s* by making short quotations and summarizing the rest. It is first time that this legend appears in a dated text; it is also the first time that we come across the *Gayā-mahatmya* of the *Agni-purāṇa.* As far the way itself of the pilgrimage, there are some modifications. It is specified for instance, that one should perform a *śrāddha* at the Mahābodhi tree, relying for this upon the authority of the *Agni-purāṇa.* In the text itself of the *Vāyu-purāṇa* appears the *mantra* to be recited on that very spot. The Viṣṇupada is put first as in the *Tirthacintāmaṇi*, but the *Gradud-purāṇa* is quoted to this effect that one has to start from the Rudra-pada. The evolution, however, follows its own course; so this half *śloka* of the *Agni-purāṇa* is again added:

kramato'kramato vāpi gayāyātrā mahāphalā

This leaves, therefore, the pilgrim completely free. We are not very far now from Viṣṇupada

being granted absolute supremacy. We also see that the *pada-s* have multiplied; Nārāyaṇa Bhaṭṭa, in fact, not satisfied with giving the list of the *Vāyu-purāṇa*, adds that of the *Agni-purāṇa*.

THE TIRTHA-PRAKĀŚA AND THE LATER COMPILATIONS

The *Tirth-prakasa*, a part of Mitra Miśra's *Viramitrodaya*, is the last among the big compilations dealing with Gayā. This work dates back to the beginning of the XVIII century and repeats, but without copying it, what the previous authors have said. The innovation is expted; it is the final consecration of the Viṣṇupada. After repeating what his predecessors have said, Mitra Miśra adds:

vastuto yāyupurāṇarityā karaṇe gārudramo na grāhyaḥ

The pilgrimage of Gayā starts here also with what was the Pretaśilā which is now the Rāmaśilā and the surrounding *vedi-s* whereas nowadays it starts with the Pretaparvata: the rites at Rāmayaṇa are performed only on the next day.

The last works in Sanskrit we could consult are Bhattoji Diksita's *Tristhalisetu* and Nāgeśa Bhaṭṭa's *Tirthenduśekhara*. They are short and late treatises—respectively *circa* 1625 and *circa* 1700—which do not add anything new to our study, first because of their conciseness and also because the pilgrimage of Gayā as it is described by the *Tirthaprakāśa* has and almost modern aspect.

So we see the first-rate interest offered by these medieval compilations which are too often neglected. Thanks to them we can follow the evolution of the pilgrimage of Gayā, whose aspect at the beginning of the 12th century was completely similar to what the Mahābhārata says, and which has changed little by little until it assumed it present form. They have helped us also in dating approximately a certain number of chapter of the *purāṇa-s*. We do not obviously claim to have given an exhaustive list of all the references of these texts to Gayā : this would have been impossible and most probably it would have not offered great interest.

GAYĀ AND THE SAMHITĀ-S

Barua quotes a good number of excerpts from the *saṃhitā* where Gayā is often mentioned. The Viṣṇupda is quoted only once, but it is in the part in prose of the *Viṣṇu-saṃhitā*, which is considered one of the most ancient. The quotation of Barua is as following : 'atha Puskaresvakṣayaśrāddham, evam eva Gayāśirṣe, Akṣayavaṭe, Viṣṇupade, Phagutirthe.'

In fact if we refer to the text, the situation is sensibly different. Barua has forgotten to put the points of suspension where he should have put them. In the edition we use, we see the *Gayāśirse* and *Akṣayavaṭe* are in lines 5 and 6, *Phalgutirthe* in line 9 and *Viṣṇupade* only in line 16! In this chapter we have then a list of *tirtha-s* among which Barua has chosen what he wanted. Moreover, it is not apparent why he has not put in his list prabhase (line 10), agastyasrame (line 14), uttaramanase (line 15), *mataṅgavāpyām* (line 16), which are *tirtha-s* also available at Gayā as well as those given by him. In this way it is clear that we can by no means rely upon this passage of the *Viṣṇu-saṁhitā* for any proof whatsoever regarding Gayā and the Visṇupada. The only thing which can be deduced is that a Visṇupada existed in India, in the time when this text was written, nothing shows that it was situated at Gayā.

Veda and Nirukta

Now that things have been a little clarified chronologically we would like to study two small but particularly troublesome problems. They concern some references to a Gayā available in the *Veda-s* and a reference, which seems to be correct, to our centre of pilgrimage.

The name of Gayā in fact is not unknown to the *Ṛg-veda* : Gaya, Plati's son, is indeed the author or two hymns. His name is also found in the *Atharva-veda* (I.14.4), where is introduced an 'incantation' (Brahman) of Asita, Kaśyapa and Gaya. It is perhaps going quite far to deduce, as Kane does, that Gaya was a 'wonder-worker or a sorcerer'. In any case we cannot follow him when he says: 'It is not difficult to imagine how a sorcerer, Gaya, could have been transformed into Gayāsura later on. We have seen that the *asura* Gaya appeared very late in time and that he does not derive from King Gaya, who besides is Amūrtarajas's son, not Plati's. Gaya was a current name. It is possible that the existence of a *ṛsi* Gaya could have some influence in the working out of legends connected with the town of Gayā, but it has not been at all proved. That does not imply in any case that Gayā existed at the time when the mentioned *ṛsi* is supposed to have lived. Let us then take note of the existence of the *ṛsi*, but let us not draw any conclusion referring to the history of the pilgrimage of Gayā. No doubt the most ancient reference to what could be the holy place is available in Yāska's *Nirukta* (12.19). Commenting on the famous verse of *Ṛg-Veda* I.22.17:

idam Viṣṇur vicakrame tredhā nidadhe padam.

Yāska writes: '....tridhā nidhatte padam/pṛthivyām antarikṣe diviti śākapūṇiḥ/ samārohaṇe visṇupade gayaśirasity aurnavābhaḥ//

In the last words one recognizes two of the most famous *vedi-s* of the present Gayā: the Visṇupada and the Gyāśiras. *Samārohaṇa* is glossed generally as *udayagiri;* now at Gayā exists indeed an *undyantaparvata;* we can suppose then, that it is here a question of an allusion to the holy place. However, a certain number of considerations make us think that it is a question of a purely accidental coincidence.

Lot us not first of all the none of the numerous commentators and, more recently, the publishers of *Nirukta*, has thought of the town of Gaya. All follow Durgācārya's commentary, who glosses the three words in the following way:

Samārohane—udayagirāv udyan padam ekaṁ nidhatte/ visṇupade madhyamdine'n-tarikse/ 'viyad visṇupadam vā tu puṁsyākā-śāvihāyasī' ity amaraḥ/ Gayaśirasy astagirau ity aurṇavābha ācāryo manyate. So we see that these Visṇu's steps have been understood as the course of the sun through the sky. This is not the place to discuss whether it is right to consider Viṣṇu as a solar form: we take note that this does not pose any problem to the commentators. But we are of course obliged to see that it is an interpretation and not a translation and that this interpretation serves only to conceal the commentator's embarrassment. We can surely think that *samarohaṇa* translates the rising of the sun and *visṇupada*, understood as above of Viṣṇu, indicates the position of the sun at zenith, but how can we understand *gayāśiras* as 'the mountain of the West'? It is, however, in this way that L. Sarup translates in his edition of the *Nirukta*.

On the other hand, the historians of Gayā draw this commentary on their lines and see in it a first description of the pilgrimage place. But *samārohaṇa* cannot be the name of a place. Moreover, as far as the dated texts are concerned, as we have seen, there is no mention of

Visṇupada at Gayā before the Tirthacintāmani by Vācaspati Miśra, *i.e.* in the second half of the 15th century A.D. Neither the *Tirthavivecanakāṇḍa* of the *Kṛtyakalpataru* nor the *Smṛticandrika* make the slightest allusion to it exactly like the *Mahābhārata.* Under these conditions, we are really compelled to think that, if here a real place is referred to—which is not certain—this place was not in the territory of Gayā. As for *Gayāśiras,* it is in fact known since the *Mahābhārata,* but is it reasonable to consider it as the mountain of the setting sun—as by the fact that Gayā is in question we are not prevented from thinking that it can refer to solar Viṣṇu—this hill which is in Eastern India and which is hardly distinguishable from so many similar hills surrounding it?

It remains true, however, that the union of these three terms in the same sentence is extremely disturbing. Barua admits that the *Visṇupaḍa* must be the zenith. But, regarding Gayāśiras, he writes :'Consistently with vedic mythology, one can say that Gayāśira, the 'Gaya's head' is the same term as Gayāsuraśira, the head of the demon Gaya'. It is here, then, in the Vedic legend legend of the demon Gaya and in that we can happily tract the nucleus of the magnified of the Gayāsura in the *Vāyu* and the *Agni purāṇas'.* A little before, Barua had confused the demons Namuci and Vṛtra with Gaya: but Gaya, in Vedic literature, is a *ṛsi,* and he is never considered a demon. Finally, the three strides of Viṣṇu are never mentioned in the *Gayāmāhatmya.*

J.C. Ghose, in an article on the antiquities of Gayā, partly depends upon this passage of *Nirukta.* First of all he thinks he can identify the *Sāvitra pada* of the *Mahābhārata* (III.82.81) with the *Visṇupada,* considering Savitṛ and Viṣṇu as the Sun. In a previous article he had shown that the *Visṇupada* was situated at the borders of Gurdaspur and Kangra districts, on a hill at the foot of which flowed the Vipāśa. Moreover, not seeing in *Gayāśira* other than *gaya,* he interprets it as the equivalent of *gṛha* 'abode' and thinks that the Gayaśiras was the Sun's abode, from which it went out in the morning to make its course and into which it entered in the evening once it had accomplished its work. And as he discovers another *Visṇupada* on mount Nisadha, thanks to two references of the *Vāyu* and the *Matsya purāṇa-s,* he concludes immediately that the Gayāśiras of Gayā is the Sun's point of departure (samārohaṇa), that the Visṇupada is on the hill we have seen, and that the Gayāsiras is a mountain of the Hindukush. It is useless to point out that chronology does not enter in the least Ghose's interests : cleverness is good for everything.

What we can deduce in any case from these different views is that in India there were numerous *Viṣṇupada-s.* We have seen above that the simplest way of interpreting the name *gayāśiras* was to follow what Buddhaghosa says and to translate it as the 'Elephant's head'. Consequently nothing compels us to link this vague *Nirukta's* hints given by the pāli canon. It is not necessary, therefore, to venture into the *Nirukta* from which nothing can be concluded under the circumstances without a good deal of imagination.

OTHER INDICATIONS

We have put under this heading certain number of references that we could find both in literature and in inscriptions. Such pieces of information are partly sure and dated.

In both cases then it is a question of somebody who has relieved the Kaśmiris from the

taxes they had to pay for going on a pilgrimage to Gayā. Under the circumstances it is not a question of the fees to the Gayāyāls, but of a text levied on the pilgrims by the local government. Such a tax was still in existence during the 19th century and has to be paid even nowadays in some centres of pilgrimage, like Tirupati. We are sure that our Gayā is mentioned here, since in the second quotation, the hero, Kandarpa, according to the previous *śloka* was at Vārāṇsi and he had returned there according to the *śloka* 1010. We have then here the certainty that in the middle of the 10th century, the pilgrimage was very important, as it could attract pilgrims from as far as Kashmir and in number sufficient to justify an order which exempted them from the tax.

Very important is also the visit to Gayā by Caitanya. It is known that it is in this place of pilgrimage that he met with his *guru* and was converted. We can remark that it is from this period that the Viṣṇupada cult began to have real importance as the compilations we have studied above seem to prove. It is very probable that a relation of cause and effect exists between the journey, the importance of Caitanya and Viṣṇupada's ascent to its apogee.

We note at last this passage from the Ayin-i-Akbari about Gayā; 'Gaya, the place to Hindoo worship, is the sircar (of Behar); they call it Birhm Geya, being consecrated to Brahmā.'

Buchanam-Hamilton had already pointed out numerous inscriptions at Gayā and he got translated a certain number of them. He had also said that the inscriptions were not generally in their original place, as stones of ancient monuments has been used for building new monuments. A certain number of the discoverd inscriptions are Buddhists; they hardly interest us here. Moreover, very few among those which remain give reference to exact spots of Gayā. We see that the epigraphic sources are meagre even if they are not worthless.

In an article on Bodh Gayā, Th. Block has published an inscription available on a stone at present at the Indian Museum of Calcutta. On this stone are carved the three gods Sūrya, Śiva and Viṣṇu. It is interesting to note that the central figure, Śive, has a stick; it is therefore a Paśupati. The inscription has 9 lines; it reminds us that in the 26th year of the reign of Dharmapāla, a *liṅga caturmukha* was erected in the pleasant residence of the Lord of Dharma for the benefit of the descendants of *snātaka-s* who lived at Mahābodhi. At the same time a very deep pond was excavated, similar to the Visṇupadi as the cost of 3000 drammas. This inscription gives us a certain number of interesting pieces of infromation Let us first note that the date given by the Block, A.D.850 to A.D.950, has to be slightly shifted back. In fact, the chronology proposed by Cunningham is *A.S.I.*, Vol. III, p. 34, is roughly followed at present; this would given approximately 815 as a date for this inscription. We have to notice on the other hand a great mistake. He translates *'puskarinī....visṇupadisamā'* as 'a....tank...., similar to the impression of Visṇu's foot (at Gayā; *Visṇupadisamā*, 1.5)'. Visṇupadi is one of the synonyms of Gaṅgā; it is evidently a pond equivalent to the Gaṅgā. This fact then does not avouch in any way for the existence of the Viṣṇupada at Gayā in the 9th century. But it is interesting to know that in 815 there were *snātaka-s* at Mahābodhi (*i.e.* Bodh-Gayā), who seem to have lived happily together with the Buddhists, and that these *snātaka-s* were *Pāśupata-s. Dharmeśa* represents probably the Buddhists, and that these *snātaka-s* were *Pāśupata-s. Dharmeśa* represents probably the Buddha; this stele was perhaps in one of his temples. We have not to wonder, however, over this good reciprocal understanding ; Hiuan-tsang had already mentioned

it.

Another interesting inscription has been published by Kielhorn in *Indian Antiquary.* It is not dated, but Kielhorn makes us note that the writing is a kind of *devanāgari* which seems to have been current in the 12th century A.D. In fact this inscription is of Yakṣapāla who seems to have reigned about 1070-1080. We note by the way Kane makes a slip while attributing this inscription to Nayapāla's reign (*circa* 1040), after reading too quickly Barua's book.

The exact translation of this verse, as well as its interpretation, seems to be just that of Kane, who corrects those of Barua and of Kielhorn. However, he also translates *sattra* as 'hall of charity'. But in this case we have trouble in translating *aksaya* which can apply only to *sattram.* It is much simpler to translate *sattram* as 'ritual session', which could surely have taken place on the platform of the Aksayavaṭa. The *Kṛtyakalpataru* quoting the *Vāyu-purāṇa* already speaks of the Uttaramānasa. Had it come into existence in 1070, this would have been hardly possible. We have, as well, to adopt Kane's idea that the pons already existed and that Yaksapāla had it only dug once more and rearranged. The names of the deities to whom a temple should be dedicated show the great variety of gods available at Gayā.

Equally interesting is the inscription of which Cunningham gives the translation and copy in A.S.I. It is dated Saṁvat 1516, *i.e.* 1459 A.D. First of all are mentioned the footprints of Kṛṣṇa, Śiva, Ādigadādhara, Phalgviśvara and of Caṇḍikā, as well as of Vradhna (which is probably a wrong reading for Brahman), of Indra and Vahni, who live on the Dharmaśilā. In verse 16 we are informed that a certain Chaudhari Sūryadāsa has done a pilgrimage with his family to Prayāga, Kāśi and Gayā and that near Gadādhara he had given 1000 cows to the Brāhmaṇa-s and 'made Gayā free for three years'. Cunningham makes us note that this expressions is rather obscure. According to him it must allude to the taxes which the pilgrims had to pay, and about which we have already heard in the *Rājataraṅgiṇi.*

At last we point out as a reminder the great inscription found at Bodh-Gayā and published in *Asiatic Researches.* The information it gives be perhaps interesting if it had the least chance of authenticity, but it has been for long recognized that it was a forgery. It carries that mark of the period which produced it. We read in fact: 'Once upon a time the illustrious Amara, renowened amongst men, coming here, discovered the place of the Supreme Being, Boodha, in the great forest.' In Vikramāditya 1005, i.e. 949, Bodh-Gayā had not to be discovered as place of the Buddha, because Buddhism was still flourishing. I was not the same in 1785; Bodh-Gayā then was only a ruin and the name of Buddha was there almost completely forgotten.

On the whole, we see that we cannot get out much from epigraphic sources. The future perhaps will make us discover other inscriptions. A good deal of luck will be needed so that these inscription may be interesting for our history of the pilgrimage.

Before examining European reports on the Gayā pilgrimage, it is as well to summarize what we could see till now about the history of the holy place. We could not discover any thing referring to Gayā before the Buddha but its evidence as an important pilgrimage in his time warrants that it existed already before. At the moment we see it for the first time in history, it is essentially a *tirtha, i.e.,* a bathing place. Besides, there were perhaps certain sacred points, but we cannot affirm it. The *Mahābhārata* shows us the pilgrimage centre quite widened and gives us a list of already important holy spots. The origins of Gāya remain, however, unknown.

The sacrifices are performed there on a particularly pure ground. It is just for this reason probably that the territory of Gayā has been chosen by the King Gaya for his great sacrifice. During the 4th century A.D. Gayā disappeared from the map of pilgrimages. Fa-hien sees only ruins. The city, however, rises again from its own ashes. The pilgrimage seems to be quite alive when Hiuan-stang passes near the town in the middle of the 7th century. Its importance becomes again great, as the *Rājataraṅgiṇī* warrants that it was resorted to form regions as distant as Kashmir in the 10th and 11th centuries. Nevertheless, the pilgrimage remained as it was at the time when the *Mahābhārata* was written, as Laksmidhara uses the epic to describe its spots. Only pools consecrated to Sūrya seem to have been dug in addition. The *Smṛticandrikā* explains how to do the pilgrimage in five days and shows the presence of new sacred spots.

What was the great god of Gayā at this time? It is very difficult to say, but it is proved in any case that Viṣṇu is completely absent, if we considered that the mention of Gadādhara in the *kṛtyakalpataru* has been added later. Yama-Dharma was honoured in sacred spots which were, as it seems, on the outskirts of Gayā and in Gayā itself. Brahman had also a great importance but he must have been already ousted partly by Śiva. In fact, the references to Pitāmaha are not very clear; even today it is never sure whether Brahman or Śiva enters into the picture. What is certain is that Pitāmaha as well as Prapitāmaha it represented under the form of *liṅga*. The cult of Śiva surely became the most important very early; it is possible that this god was adored under the form of Paśupati. We have already pointed out the stele described by Th Block recalling the establishment of a *liṅga caturmukha* at Bodh-Gayā. On the other hand, the list of the Brāhmaṇa-s who had helped Brahman in his great sacrifice on the body of the *asura* Gaya as it is found in the *Vāyu-purāṇa* reminds us quite closely of the incarnations of Śiva as they are described, for instance, by the Viśuddhamuni in his *Ātmasamarpaṇa*. Many of these names are found also in the description of the *avatāra-s* of Śiva available in the *Vāyu-purāṇa*. At last, we wonder to see the *Gayāmāhatmya* having such an outright vaisṇavite character attached to the *Vāyu-purāṇa*, which gives the theories of the Pāśupata school. None of these arguments is final, we know it, but at the same time they can corroborate a hypothesis probably never verifiable.

In the 12th century, the legend of the *asura* already existed, no doubt, but it had not yet been accepted by the priests. Let's note that at Pithapuram, a small town Andhra Pradesh, the feet of the *asura* Gaya are honoured, and the legend tells us that Gaya was killed by Śiva. This legend may go back to a period when Gayā was a śaivite centre. If our hypothesis is correct, it might have been or an indirect influence of the Paśupati, hold of a staff, that Viṣṇu as Gadādhara was introduced, when Gayā, or better, its priest, become vaisṇavite.

Between the *Smṛtiandrikā* and the *Tirthacintāmaṇi*, Gayā became vaisṇative; this is a fact, but we do not know in what manner this took place. One thing, however, should be kept in mind : the Gayāvāl-s, the most important and powerful caste of Brāhmaṇa *purohita-s* of Gayā, refer themselves to Mādhava and laim to have come from the south. An anthropological study would tell us perhaps something about their origin. But it is interesting to think that it is after a Mādhva reform that Gayā become what it actually is. In fact, in the *Gayāmāhātmya* there are certain things which are in compliance with Mādhvācārya's thought.

The *liṅga* representing Prapitāmaha, then, can be adored because everything is Viṣṇu;

the form of *liṅga* is only a concession to the Mahesvara-s of the *Kali* age. The *Brahmāloka* as a supreme reward, so frequently found in the *Gayāmāhātmya*, can also be considered as a result of the Mādhva influence.

Following the *Tīrthacintāmaṇi*, it is this light that we have to see Gayā. The legends refer to Visṇu, supreme god, but the sacred spots remain what they were previously, *i.e.* under the names of different gods and very rarely of Viṣṇu. The Visṇupada makes a timid appearance. There is a five-day *tirtha-yātrā* to which two days are added at the beginning during which are performed rites at the Pretaśila, the Pretaparvata and the Brahmākuṇḍa. These names appear therefor the first time; we remember that we could recognize in the Brahmākuṇḍa the fountain signalled by Hiuan-stang at 30 li north of Gayā. It is possible that these places were inserted into the Gayā pilgrimage only very late. Still at present they are the property of the Dhāmins, who form a special caste much deposited by the Gayāvāl-s and moreover much poorer. Their role, however, is not negligible; their rites have the purpose of transforming into *pitṛ-s* all the ancestors who can still at *preta-S.* Only after that the *śrāddha-s* later on performed at Gayā are fully efficacious. This is so true that if a pilgrim comes two or several times of Gayā, he is advised to go to first time to the Pretaparvata and to the places with belong to the Dhāmin-s, but he is excused from the part of the pilgrimage when he returns to Gayā afterwards. The last important date for Gayā was undoubtedly the coming of Caitanya. It is in fact from this time, it seems, that the Viṣṇupada was considered as the most sacred place of the pilgrimage centre, alongwith the *tīrtha* of the Phalgu. The *Tīrtha-prakāśa* is the last work in Sanskrit presenting a complete description of the holy city; it simply comments and specifies what can be read in the *Gayāmāhātmya* of the *Vāyu purāṇa*. The later modifications the pilgrimage underwent will be noted while following the European's reports.

This *śloka*, which is generally dated 8th century A.D. has been used to prove that the importance of Gayā has been for a long time strictly local. Whatever, we have seen till now serves to invalidate this thesis. It is certain that the *argumentum a silentio* cannot be validly maintained here. In effect, as D.C. Sircar says : 'It is certainly impossible to believe that Prabhāsa, Puskara and Prayāga, which are not mentioned in the verse, attained all-India importance after the seventh century.' On the other hand, it is good to remember that one never does only the Gayā pilgrimage, but the pilgrimage to Kāśi, Prayāga and Gayā. We have seen above two works devoted to these towns designated with the name *Tristhalī*. We can think that when one town is mentioned, the other two are by this very fact also implied. It is possible, however, that during the 8th century Gayā had not yet recovered its importance of yesteryear. But it cannot be concluded from all this that Gayā had never had importance in the previous centuries.

The Evolution of Gayā from XVIII Century to Present Times

The first European document on Gayā is the report Buchanan-Hamilton made on behalf of the East Indian Company in 1811-13. It is a document of the greatest importance, too little used, which has been only recently published by the Bihar and Orissa Research Society. Sixty years later Monier-Williams went to the holy city and published an article in *Indian Antiquary*, which adds little to what Buchanan Hamilton had said. Then we have the District Gazetteer to Gayā published in 1906, which has been recently continued by the Government of Bihar. We

shall add finally some remarks we could do on the spots at the time of a visit to Gayā in 1959.

Before studying these documents, we shall point out that Father Dubois devoted a chapter of one of the works to tell the story of the Asura Gaya as he found it in an old manuscripts written in Kannara language. It is a completely aberrant legend, where the 'giant' Gaya frightens all the gods, including 'Krishna', who tells him: 'I come, mister giant, to ask the favour of your powerful protection.' He indeed was afraid of the *asura* and he did feel safe in Vaikuṇtha. He imposes his conditions on Viṣṇu by saying that he wants Gayā to become a pilgrimage place where people come for releasing their ancestors from the torments of Naraka. The *asura* then says; 'Viṣṇu, you have come here holding in your hand you arm *tchacara*, you will bear for ever the name of *Goda-dary*, or bestower of the goods'. *Godadary* is here evidently a corruption of *Gadādhara*. Viṣṇu, moreover, is so called because he hold not the *cakra* but the *gadā*, or club. There are very few conclusions to be drawn from Father Dubois's legend, which he puts at the top of his article and which shows what people thought at the beginning of the 18th century in the area of Mysore : 'The temple of Gayā, situated in the province of Behar, on the banks of the river Mahā Nady, is doubtlessly the most famous of all the rivers of India. It is resorted to by a huge crowd from every province.'

Buchanan's report has the advantage over the Sanskrit texts of presenting us a much more vivid picture of the pilgrimage centre. He first narrates very accurately the legend of Gaya with many details. The list of the Brāhmaṇa-s created by Brahman for help in this sacrifice is consistent with the one we give in our edition and not with the one given in *Gayāmāhātmya* of the *Vāyu-purāṇa*. This number of 14 ancestors is rather recent and can be explained with this information given by Buchanan : 'Old Gayā has been attacked and sometimes pludered. The sanctity of the place would have been no security against Mahratta rapacity; and when these invaded the district, the priests boldly formed themselves into 14 companies, to each of which was intrusted the defence of an entrance into the town. Except at these entrances the houses and a few walls formed a continued barrier, and the projecting angles, and small windows of the houses formed a strong defence, so that the Mahrattas were on all occasions repulsed. Many zemindar Brahmans and other war-like persons retiring to the town with their families and effects, gave a great addition to the power of the priests'. These big houses and the doors of the old town are still visible in a southern rampart of the town. There is no doubt, we think, there we have the origin of these 14 Brāhmaṇa-s ancestors of 14 families of Gayāvāl-s.

Another interesting piece of information of our author is the one relating to the taxes to be paid by pilgrims in order to be allowed to do their pilgrimage. Before Law, who was the tax-collector at Gayā when Buchanan went, the pilgrims arriving at Gayā were extorted by several small officers or by certain landowners, who had established by their own accord a sort of toll. Law put order in all that and established a tax which varied according to the importance of the places visited by the pilgrims. Thus four classes of pilgrimages were fixed; the first-two allowed to the pilgrims only the visit of the Phalgutirtha for the first class and of the Phalgutirtha and the temple of Viṣṇupada for the second. The fourth class allowed to resort to 45 holy places, i.e. to do the complete pilgrimage. As for the third class, it allowed the visit of 38 holy places. If compared with the fourth one, in the third are missing the place belonging to the Dhāmin-s (Preta-śilā and Rāma-śilā) and the *Visṇupada* as well as other less important

places. It is extremely surprising to see that even at the beginning of the 20th century, certain pilgrims could omit the Viṣṇupada. It is possible that there were still, at that time, certain *purohita-s* who followed the *Gayā-māhātmya* of the *Garuḍa-purāṇa* and who, therefore, did not recognize the Visṇupada. This is in any case the only explanation we could find for the suppression of the spot which had already been considered for long time as the most holy places of Gayā.

The other places at Gayā have sometimes been modernized but they have not been greatly changed. Buchanan's report can be an excellent guide to the town and to the Gayā pilgrimage.

As we have come to the end of this introduction, can we now try to solve an often discussed problem, namely the problem of the date of the *Gayāmāhātmya*? We can in fact give the date of its first appearance in a dated compilation, that of the *Tirthacintāmaṇi* around 1450. But the *Gayāmāhātmya* was not yet fixed at this time. Nothing seems to have been added or modified since the *Tirthaprakāśa*, rather the interpretation of certain passages would have changed. On the whole, the problem of the date of this text does not have much interest. We could follow roughly the evolution of the Gayā pilgrimage since very remote times. Gayā has preserved a little bit of each period through which it has passed. At present there are some adaptations in Hindi of this *Māhātmya*, the last aspect of this work which never stopped changing along the centuries. From this point of view we can say the Gayā is a little image of India which is said to be always unchangeable and really referring to the most ancient traditions, but which one sees changing every day and which, like all the other countries, never stopped evolving.

GAYĀTĪRTHA

The following story is told in the Agni Purāṇa about the origin of this very reputed sacred place at Gayā.

An *asura* called Gayā was once performing *tapas* here. As the intensity of his *tapas* went on increasing, the Devas got nervous and they approached Viṣṇu with the request that he should save them from Gayāsura. Viṣṇu agreed to oblige them. Meantime the intensity of Gayā's *tapas* increased daily. Ultimately Viṣṇu appeared to Gayā and as requested by him granted him the boon to the effect that the would become more holy and sancitified than all the tīrthas in the world.

Brahmā and other Devas became afraid of Gaya's power and prowess and they complained about him to Viṣṇu, who advised Brahmā to request Gayā for his body in order to perform a yajña. Brahmā did so and Gayā lay down on earth so that the Yujña might be performed on his body. Brahmā began the yajña on his head, and made an offering when the body of Gayā was not stationary or quiet. When told about this fact Viṣṇu called up Dharmadeva (See Marīci, Para 3) and told him thus : "You please hold devaśilā (a divine stone) on the body of Gayā, and let all the Devas sit upon it, and I shall seated on the stone alongwith the Devas, holding the gadā (club) in my hands."

Dharmadeva did as he was bidden by Viṣṇu. The body of Gayā stopped shaking as soon as Viṣṇu sat upon the stone, and Brahmā made the full offerings. Thenceforth the place became

a holy *tirtha* under the name Gayā. After the yajña was over Brahmā gave the Gayā temple 20,000 yards (5 Krośa) in extent with 55 villages attached to it as daksiṇā (fee) to the masters of the ceremony. Berahmā presented the villages to them after creating therein hills purely of gold, rivers flowing with milk and honey, houses built of Gold and silver, etc. But the Brahmins who got these gifts stayed on there, their avarice only on the increase perhaps. Angry at this Brahmā cursed the people of Gayā, and according to it the Brahmins became illiterate and evil minded; rivers flowed with water instead of milk and honey. The Brahmins lamenting over their evil fate submitted their greivances before Brahmā, who consoled them thus : Well, Brahmins of Gayā, as long as there exist the sun and the moon you will continue to be dependent upon the Gayā tīrtha for your sustenance. Whoever comes to Gayā and gives offerings to you and performs the due rites for the souls of the departed, the souls of hundred generations of his ancestors will be transferred from hell to heaven where they will attain final beatitude."

Thus did Gayātīrtah become famous. (Agni Purāṇa, Chapter 144).

GĀYATRĪ

A glorious Vedic mantra. This mantra has twenty four letters. There are nineteen categories of movable and immovable things in this world and to this if the five elements are added the number twenty-four is obtained. That is why the Gāyatrī has got twenty-four letters. At the time of Tripura dahana Śiva hung this Gāyatrī mantra as a string on the top of this chariot.

If one recites Gāyatrī once one will be freed from all sins done at that time; if one recits it ten times all the sins done on one day will be washed away. Thus, if one recites it a hundred times the sins of one month; thousand times, the sins of a year; one lakh times, the sins of his life time; ten lakh times, the sins of his previous birth; hundred lakh times, the sins of all his births, will be washed away, If a man recites it ten crore times he becomes a realised soul and attains makes. (Navama Skandha, Devī Bhāgavata).

It should be recited sitting still with your head slightly drawn downwards with your night palm open upwards, with the fingers raised and bent to give the shape of the hood of a snake. Starting from the centre of the ring-finger and counting down and going up through the centre of the small finger and touching the top lines one the ring, middle and forefingers, count down to the base of the forefinger, you get number ten. This is how the number of recitations is counted. This method is called the Karmālā (hand rosary) method. This is not the only method that could be used. You can use a rosary made of lotus seeds or glass beads. If you are using lotus sees you should select white seeds for the rosary. (Navama Skandha, Devī Bhāgavata).

GHANṬĀKARṆA I

Ghaṇṭa and Karṇa were two Rāksasa brothers who attained salvation by worshipping Viṣṇu. (Bhāgavata, daśama Skandha). But the elder brother, Ghaṇṭa alone is sometimes called by the name Ghaṇṭākarṇa in the Purāṇas.

There is a reference in Dārukavadha (killing of Dārukāsura) about the birth of Ghaṇḍākarṇa. Dāruka, after having secured a boon from Brahmā, used to harass the world too much and when his depredation became unbearable Śiva created Bhadrakālī from his third eye and she killed the asura. Mandodarī wife of Dāruka and daughter of Maya was sunk in

grief at the death of her husband. She began to do tapas. Śiva appeared and gave her a few drops of sweat from his body saying that the person on whom she sprinked the sweat drops would suffer from small-pox and that such patients would worship her (Mandodari) and supply her necessary food. From that day onwards Mandodarī became the presiding deity over small-pox. On her way back to the earth with the sweat-drops Mandodarī met Bhadrakālī at whom she threw the sweat-drops to take revenge for her husband's death. Immediately Bhadrakālī fell down with an attack of small-pox. Hearing about the mishap Śiva created a terrible Rāksasa called Ghaṇṭākarṇa. According to Śiva's directions Ghaṇṭākarṇa licked off the small-pox from Bhadrakālī's body. But, when he tried to lick it off from her face she prevented him saying that she and Ghaṇṭākarṇa were sister and brother and that it was improper for the brother to lick the face of the sister. And, even to this day the small-pox on Bhadrakālī's face remains as an ornament to her.

This Rāksasa, at first, was an enemy of Viṣṇu, and did not tolerate even the mention of Viṣṇu's name. Therefore, he went about always wearing a bell so that the tinkling of it warded off the name of Viṣṇu from entering this ears. Because he wore a ghaṇṭā (bell) in his Karṇas (ears) he came to be known and Ghaṇṭākarṇa.

Ghaṇṭākarṇa became a servant of Kubera. Once he did *tapas* for salvation. Śiva appeared and asked him to do *tapas* to please Viṣṇu as Viṣṇu was greater than himself (Śiva). From that day onwards he removed the bells from his ears and became a devotee of Viṣṇu.

Handing over charge of government to Sātyaki Śrī Kṛṣṇa once went to Kailāsa mounted on Gauda to see Śiva. On his way he dismounted at the Badaryāśrama, and white sitting deep in meditation there he heard the thundering voice of Piśācas (souls of dead people roaming about without attaining salvation). He also heard the barking, of dogs, and thus, he understood that Piśācas were hunting animals. The hunters came to Kṛṣṇa's presence. They were led by Ghaṇṭakarṇa who reciting the name of Viṣṇu. Śrī Kṛṣṇa felt pity for him. Ghaṇṭākarṇa told Kṛṣṇa that his aim and ambition were to see Viṣṇu and that Śiva had blessed that he would realise his ambition at Badaryāśrama. Pleased at all this, Śrī Kṛṣṇa revealed his Viśvarūpa (representing in his person the whole universe), and at once Ghaṇṭākarṇa brought half of the corpse of a Brahmin and submitted it as a present before the Lord. He explained to Kṛṣṇa that according to the custom of the Rāksasa that was the best present which could be made. Without accepting the present Kṛṣṇa patted Ghaṇṭākarṇa on his back with the result that he cast off his body and rose up to Vaikuṇṭha. (Bhavisya Purāṇa, Chapters 80-82 and also Bhāgavata, Daśama Skandha).

Though Ghaṇṭākarṇa was a Rāksasa, as he attained Vaikuntha due to the blessings of God Almighty his idol is still installed in temples and worshipped. The installation ceremony is described in Chvaikuntha due to the blessings of God Almighty apter 59 of the Agni Purāṇa thus: 'Ghaṇṭākarṇa should have 18 hands. He cures diseases born as a result of sins. He holds in his right hand Vajra, sword, Cakra, arrow etc. And in his left hand broom, sword, cord bell pickaxe, etc. He also holds the triśūla (trident).

Ghaṇṭākarṇa who turned out to be a Deva is believed to cure small-pox.

GHAṬA

A notorious thief. He had a friend called Karpara. They were jointly known as

Ghāṭakarparas. Once both the friends went to commit theft. Leaving Ghaṭa at the door-steps Karpara entered the chamber of the princess who after enjoying sexual pleasures with him gave him some money asking him to repeat such visits in future. Karpara told Ghaṭa all that had happened and handed over to him the money which the princess had given him. Karpara went again to the princess. But, owing to the weariness caused by the night's enjoyment both the princess and he slept till late in the morning. Meantime the palace guards found out the secret and took the lovers into custody. Karpara was sentenced to death and led out to be hanged. Ghaṭa was present on the spot and Karpara asked him secretly to save the princess. Accordingly Ghaṭa, without anybody knowing about it, took the princess over to his house.

The king ordered enquiries about the absence of the princess. Under the natural presumption that some relation or other of Karpara alone might have carried away his daughter the King ordered the gaurds of Karpara's corpse to arrest anybody who approached the corpse and expressed grief. Ghaṭa came to know of this secret order of the king. Next day evening Ghaṭa posing himself as a drunkard and with a servant disguised as a woman walking in front and with another servant carrying rice mixed with dhatūrā (a poisonous fruit) following him came to the gaurds keeping watch over Karpara's body. Ghaṭa gave the poisoned rice to the gaurds who after eating it swooned under the effect. Ghaṭa used the opportunity to burn the corpse of Karpara there itself. After that Ghaṭa disappeared.

The king then deputed new guards to watch over the funeral pyre of Karpara as he anticipated some one to come to pick his charred bones from the pyre. But Ghaṭa put the gaurds into a swoon by a mantra he had learned from a *sannyāsin* and went away with the bones of his friend.

Realising now that further stay there was not safe Ghaṭa left the place with the princess and the *sannyāsin*. But the princess, who had already fallen in love with the *sannyāsin* poisoned Ghaṭa to death.

GHAṬOTKACA

(1) Ghaṭotkaca, son of Bhīmasena played a very important part in the story of Mahaābhārata. He was, from his very birth, a staunch friend and ally of the Pāṇḍavas. He courted a hero's death in the great war.

(2) On the burning of the 'lac Palace' the Pāṇḍavas escaped through a tunnel and reached a forest. While they were sleeping on the ground, Hiḍiṁba the Rāksasa chief in the forest saw the Pāṇḍavas from the top of a tree, and he deputed his sister Hiḍiṁba to bring over the Pāṇḍavas to him for food.

Hiḍiṁbī approached the Pāṇḍavas in the guise of a beautiful woman. She was attracted towards Bhīma and she prayed for the return his love, which Bhīma refused. Impatient at the delay Hiḍiṁba rushed towards the Pāṇḍavas, and in the duel that ensued between him and Bhīma, he was killed by Bhīma.

Then Hiḍiṁbī approached Kuntī and requested her to ask Bhīma to marry her. The Pāṇḍavas agreed to the proposal on condition that Bhīma and Hiḍiṁbī should enjoy their honeymoon in the forest and on mountains, but Bhīma should return to them at dusk everyday. Ghaṭotkaca was the son born to Bhīma and Hiḍiṁbī.

Indra bestowed on Ghaṭotkaca prowess enough to be a suitable opponent to Karṇa.

Ghaṭotkaca grew up to become a good friend of the Pāṇḍavas. When Hiḍimbī and Ghaṭotkaca took leave of them Kuntī said to Ghaṭotkaca : "You should be ever a support to them." To this Ghaṭotkaca answered that he would return to them whenever any need arose for it.

During their exile in the forest the Pāṇḍavas became too tired to walk any further when Bhīma remembered Ghaṭotkaca, who promptly appeared before the Pāṇḍavas, and at the instance of Bhīma got down a number of Rāksasas also. Ghaṭotkaca carrying Pāñcālī on his shoulders, and the Rāksasas carrying the Pāṇḍava brothers on their shoulders went by air to Badarikāśrama where Naranārāyaṇas were doing *tapas*, landed them there and then they (Ghaṭotkaca and his companions) took leave of the Pāṇḍavas.

(1) In the first day's fighting he fought against Alambusa, Duryodhana and Bhagadatta. Frightened at the terrible course of the fight at Karuvas purposely postponed that day's fighting.
(2) He defeated the King of Vaṅga and killed his elephant.
(3) Defeated Vikarṇa.
(4) On receiving blows from the great Kaurvas beroes, Ghaṭotkaca rose up to the sky.
(5) Ghaṭotkaca made the Kaurava army take to their heels by the exercise of his magic powers.
(6) Fought a duel with Durmukha.
(7) Dhṛtarāstṛa praised the prowess of Ghaṭotkaca.
(8) He fought with Alāyudha.
(9) Killed Alambuṣa.
(10) Aśvatthāmā, son of Droṇa killed Añjana Parvā, son of Ghaṭotkaca.
(11) Ghaṭotkaca fought with Karṇa.
(12) He fought with Jaṭāsura.
(13) He killed Alāyudha.
(14) Karṇa clashed with Ghoṭotkaca and failing to kill him by any means he (Karṇa) used Vaijayantī Śakti as the last resort. This Śakti had been given to him by Indra in exchange for his head-gear and earring, and Karṇa had been keeping the Śakti in reserve to kill Arjuna. At any rate Karṇa used it against Ghaṭotkaca and he was killed. After killing Ghaṭotkaca the Śakti entered the sphere of the stars.

Other information.

(1) Ghaṭotkaca hated the Brahmins and their yajñas.
(2) When the souls of the heres killed in the great war were called upon the banks of Gaṅgā by Vyāsa, Ghaṭotkaca's soul too had appeared.
(3) After death he lived with Yaksadevas.

Synonyms of Ghaṭotkaca in Mahābhārata.

Bhaimaseni, Bhaimi, Bhīmasenasuta, Bhīmasenātmaja, Bhīmasūnu, Bhīmasuta, Haiḍimba, Haiḍimbi, Rāksasa, Rāksasādhipa, Rāksasapuṅgava, Rāksaseśvara and Rāksasendra.

GHṚTĀCĪ

She was an exceptionally beautiful apsarā woman, and she revelled in disturbing the

peace of the sages and becoming mother of children by them. Ghṛtācī, who succeeded in breaking the penance of the sage like Kuśanābha, Vyāsa and Bharadvāja occupied a very prominent position among apsarā women.

Vyāsa longed very much to have a son. Ultimately, after receiving instruction and advice from Nārada, he reached the peaks of Mahāmeru and worshipped Mahādeva and Mahādevī for one year with the one-syllabled mantra OM which is the very seed of word. By now the great tejas (effulgence) of Vyāsa lighted up the whole world and Indra got nervous and upset. The great Lord Śiva appeared on the scene and blessed Vyāsa that he will have a son who would become a very wise man, very much interested in helping others, and very famous also. Vyāsa returned gratified to his *āśrama*. One day, while in the process of preparing the sticks for producing fire, thoughts about a son passed through his mind. Fire is produced by the rubbing of two sticks. But, the tought, how could he who had no wife, become the father of a son? While immersed in such thoughts he saw Ghṛtācī standing near him, herself having come along the sky. Vyāsa did not like the presence of Ghṛtācī. Fearing the curse of Vyāsa she assume the form of a parrot and flew away.

The beauty of Ghṛtācī as also the flight of the parrot kindled erotic feelings in Vyāsa and seminal emission occurred. The semen fell on the stick used for producing fire, and without knowing the fact he went on using the sticks for producing fire. And, then did appear from it a son of divine lustre. That son became reputed in later yares as sage Śuka.

Once sage Bharadvāja was taking his bath in the Gaṅgā, Ghṛtācī also came to bathe. On the banks of the river her clothes caught something and were removed from their position. The sight of it caused seminal emission to the Sage. The semen thus emitted was kept in a Droṇa, (bamboo cup) and when it was due the Droṇa broke and out of it came a child. It was this child which, in later years, became so very famous as the great Droṇācārya. (Ādi Parva, Chapter 149). On another occasion also, the sight of Ghṛtācī caused emission in Bharadvāja, and Śrutāvatī or Śruvāvatī was the noble daughter born out of it.

Kuśanābha, son of Kuśa was a saintly king. Once Kuśanābha fell in love with Ghṛtācī and a hundred daughters were born to him of her. Once Wind-God felt enamoured of the hundred girls, but they refused to satisfy his desire. So he cursed them to become crooked or bent down in body. Later on, Brahmandatta, son of the sage Cūli, straightened their bodies and married them.

On another occasion Ghṛtācī attracted and subjugated a king called Pramati. Ruru was the son born to Pramati by Ghṛtācī.

(1) Once Ghṛtācī pleased Sage Aṣṭāvakra, who introduced her into Kubera's assembly. (Anuśāsna Parva, Chapter 19, Verse 44).
(2) Ghṛtācī danced at the birthday celebrations of Arjuna. (Ādi Parva, Chapter 122, Verse 65).
(3) A daughter called Citrāṅgadā was born to Viśvakarman by Ghṛtācī.
(4) A daughter called Devavatī was born to Ghṛtācī.

GOKARṆA

A sacred place of Purāṇic importance situated on the extreme north of Kerala.

There was once on the banks of the river, Tuṅgabhadrā, a village made sacred and prosperous by the Brahmins who lived there. In that village lived a noble Brahmin named Ātmadeva. His wife was a quarrelsome woman named Dhundhulī. Even after many years of married life they got no children and Ātmadeva, greatly grief-stricken, left his home and went to the forests. He was sitting on the shore of a lake after quenching his thirst from it when a Sannyāsin came that way. Ātmadeva told him about his domestic life and pleaded that he should suggest a way to get a son for him. The *sannyāsin* sat in meditation for some time and contemplated on the horoscope of Ātmadeva and regretfully informed him that according to his horoscope he was to have no children for seven successive births. He, therefore, advised Ātmadeva to abandon all his worldly pleasures and accept sannyāsa for the rest of his life. But Ātmadeva was not to be discouraged by this prophecy and he urged the *sannyāsin* to help him somehow to get a child. The saṇnyāsin then gave him a fruit and asked him to give it to his wife and ask her to observe a life of fasting for a period of one year.

Greatly pleased with this boon Ātmadeva returned to his house and told his wife all that had happened and gave her the fruit. She liked to eat the fruit but a year's fasting seemed troublesome to her. She was thinking of how to get over this difficulty when her younger sister came to her and suggested a plan. She said "Sister, I am pregnant. I shall give you the child I deliver. You can declare it as your child and make your husband believe so. You can announce in public that you have eaten the fruit and have consequently become pregnant. We can, to test its merti, give the fuit to a cow." Dhundhulī like the plan very much and so did everything like that.

The news that Dhundhulī was pregnant spread in the city. Very soon her sister gave birth to a child and that child was proclaimed as the child of Dhundhulī. On the pretext that Dhundhulī was short of breast-milk her sister started doing the breast-feeding. The child was named Dhundhukāri.

After three months the cow that ate the fruit delivered a child. The ear of the child was like that of a cow and so he was called Gokarṇa. Dhundhukāri and Gokarṇa grew together. Dhundhukāri became a very evil-natured boy while Gokarṇa grew into a scholarly one. Dhundhukāri who was the very seat of everything bad made the life of their parents wretched and the disappointed Ātmadeva renounced all and went to the forests and did penance and attained makes. Unable to bear the torture by her son, Dhundhulī committed suicide by jumping into a well. Gokarṇa started on a pilgrimage.

Dhaundhukāri lived in his own house surrounded by prostitutes. Thieving was his only means of livelihood. Knowing this the servants of the king started to capture Dhundhukāri and the prostitutes who lived with him, for their safety, bound Dhundhukāri with ropes and put him into fire and killed him. The soul of Dhundhukāri became a great phantom. Hearing the news of the death of his brother, Gokarṇa returned home. He conducted a śrāddha at Gayā to give peace to the soul of his departed brother. But the phantom of Dhundhukāri was not pacified. This phantom troubled him always. Gokarṇa was not afraid of it and asked him what he wanted and the phantom pleaded that in some way Gokarṇa should get him absolved of all his sins. Gokarṇa then consulted Pandits to know what method should be adopted to save a soul which could not be saved even by a Gayā-Śrāddha. The Pandits advised him to do penance

to propitiate the Sun. The Sun who appeared before Gokarṇa as a result of his penance declared that if he did read the entire Bhāgavata in seven days Dhundhukāri would get makes. So Gokarṇa performed a Saptāha and among those who assembled to hear it was the phantom of Dhundhukāri also. The phantom finding no place to sit crept into a seven layered bamboo and sat there listening to Gokarṇa. When the first day was over the first layer broke and it went to like that every day and on the seventh day the seventh layer broke and when Gokarṇa finished the twelfth Skandha the phantom rose from the bamboo to heaven. When it was going to heaven it looked at Gokarṇa and told him that his mokṣa was due to the result of his hearing the *spatāha* reading. When Gokarṇa asked him why none of the others who heard it got it he said that it was because none had heard it with such rapt attention as he had done.

Gokarṇa then conducted another reading of Saptāha and the people present heard the same with rapt attention. When the reading was over, a chariot of Viṣṇu from Vaikuṇṭha descended and carried away all those who heard the reading. The place where Gokarṇa sat and read the Saptāha became known later as the famous Gokarṇa.

A King of Ayodhyā named Mitrasaha who became famous by the name of Kalmāsapāda, became a demon by a curse of Vasiṣṭha. He attained makes by living and worshipping God in the temple at Gokarna.

Brahmāṇḍa Purāṇa gives a story association Gokarṇa with the origin of Kerala.

By the request of Bhagīratha the river Gaṅgā fell on earth and flowing as different brooks emptied its waters in the ocean. The level of the water in the ocean went up and the temple of Gokarṇa and the land of Kerala were submerged in waters. The sage who were in the temple somehow escaped and took refuge on the mountain Sahya. Paraśurāma was doing penance there then and the sages went to him and told him of their plight. Paraśurāma went and stood in Gokarṇa and threw an axe to the south. All the land from Gokarṇa up to the place where the axe fell rose up from the ocean to form a piece of land which was named Kerala. (Chapter 97 of Brahmāṇḍa Purāṇa).

GOMATĪ. (KAUŚIKĪ).

A celebrated river of Purāṇic fame. This is worshipped as a goddess.

Kaṁpa Rāmāyaṇa states that this river was Kauśikī, sister of Viśvāmitra. She became a river by a curse.

Kauśikī was married to a sage called Ṛcīka. Once Ṛcīka wentt to devaloka to see Brahmā. Kauśikī unable to bear the separation followed her husband by her power of chastity. On the way Ṛcīka saw her and cursed her and made her into a river. From that day onwards she started running as a river named Kauśikī. See under Kauśikī.

(i) Śrī Rāma conducted the Aśvamedha Yāga at Naimiśāraṇya on the banks of this river. (Uttara Rāmāyaṇa).
(ii) The sins of those who drink the water of this river are washed away. (Śloka 20, Chapter 169, Ādi Parva).
(iii) The Devī of Gomatī river lives in the court of Varuṇa worshipping him.
(iv) Dharmaputra came to this river during his pilgrimage.
(v) Gomatī is the wife of Agnideva called Viśvabhuk.

(vi) This is one of the most important rivers of Bhāratavarṣa.

(vii) The land of Divodāsa, King of Ayodhyā, extended from the shores of Gaṅgā to the base of Gomatī. (Brahmāṇḍa Purāṇa, Chapter 2).

GRAHAS (PLANETS).

Indians from very ancient days have maintained certain definite ideas and inferences about the planets. Though those ideas differ somewhat from the results of modern researches, the influence of the ancient ideas is discernible in all the Purāṇic texts in India. The main ideas are summarised below:

Sūrya (Sun), Candra (Moon), Śukra (Venus), Budha (Mercury), Kuja (Mars), Bṛhaspati (Jupiter), Śan (Saturn), Rāhu and Ketu are the navagrahas (the nine planets).

Sūryaścandro maṅgalaśca
Budhaścāpi bṛhaspatiḥ
Śukraḥ śanaiścaro rāhuḥ
Ketuśceti navagrahāḥ

Besides the above nine planets, Indian astronomers take into account a starry sphere in the sky called Saptarṣis and the star called Dhruva.

The sun gives light to all the other planets. It has an area of 50 crore yojanas and its distance from the earth is 22 crore yojanas. Śūrya exists within the universe, and is called Mārtaṇḍa as it originated from dead (mṛta) egg (aṇḍa). Sūrya divides the sky, heaven, hell, the earth, east, west, north, south etc. from one another. According to the course of Sūrya three periods of time or 'seasons' like uttarāyaṇa, daksiṇāyana and visuvat are caused. Five months from May is the *uttarāyaṇa* period, five months from November the *daksiṇāyana* period, and the months of April and October are the Viṣuvats. Since during the April and October are the Viṣuvats. Since during the *uttarāyaṇa* the sun rises up comparatively slowly (mandagati) during this period the day is longer than night. As in *daksiṇāyana* the course of the sun is quicker in pace (Sīghragati) night is longer than day, and during viṣuvat, (samagati) day and night are of equal duration.

The other planets have three positions called Jaradgava, Airāvata and Vaiśvānara, the first being the central position, the second the northern position and the third the southern position. Nine stars, Aśvinī, Bharaṇī Kṛttikā, Rohiṇī, Mṛgaśiras, Ārdrā, Punarvasu and Puṣya occupy the Airāvata vīthī (northern position or segment). Another nine stars, Maghā, Pūrva Phalgunī, Uttara Phalgunī, Hasta, Citrā, Swātī, Viśakhā, Anurādhā and Jyesṭhā occupy the central position, and the last nine stars, Mūla, Purvāsāḍha, Uttarāṣāḍha, Śravaṇa, Śravisṭhā, Satabhisak Pūrvaprosṭhapada, Uttaraprosṭhapada and Revatī occupy the southern position.

To the east, south, west and north of Mount Mahāmeru exit Devadhānikā (Indrapurī) Saṁyamanī (Yamapurī) Nimlocanī (Varuṇapurī) and Vibhāvarī (Kuberapurī) respectively. When Sūrya appears in Devadhānikā it will be dawn, when he has travelled to Saṁyamanī it will be dawn, when he has Nimlocanī it will be sunset and when he is in Vibhāvarī it will be mid-night. This is how Śurya circles the Mahāmeru. Within 15 nāḍikās (6 hours) the sun travels 2 1/2 crores plus 2 1/2 laksh of yojanas. Sūrya's chariot has one wheel and twelve spokes. The wheel represents a year and the twelve spokes stand for the twelve months of the year. The

chariot has also three nābhis representing the three *cāturmāsyas*, and six bands representing the six seasons. The height of the chariot is 36 lakhs yojanas and it has a width of 8 yojanas inside. Aruṇadeva is the charioteer, and the seven chandas are the horses. The seven chandas are, Gāyatrī, Bṛhatī, Uṣṇik, Jagatī, Triṣṭubh, Anuṣṭubh and Paṅkti).

Night is called Uṣā and day Vyuṣṭi and the time in between is Sandhyā. When Sandhyā begins the terrible Rāksasas called Mandehas attempt to consume Sūrya. They have been granted the boon that everyday the will be dying though they may not be losing their bodies. So, everyday there rages a fierce fight between them and Sūrya. When the fight is on, noble Brahmins throw up water sanctified by Gāyatrī mantra with 'Om'. The water turns into Vajrāyudha and burns the Rākṣasas to ashes. The first offering in Agnihotra is made with the recitation of the mantra beginning 'Sūryo Jyoti' because of which the sun is able to shine with thousands of rays with the result that the Rāksasas are burned to death. The Bālakhilyas who number more than 60,000 form Sūryā's bodyguard. (See under Sūryā for Purāṇic stories about him).

(*The Moon*). Candra exists at one lakh yojanas away from Sūryā, and it revolves round the earth. A cāndra month of twenty-seven days is divided into twelve *rāśis* (houses) viz. Siṁha (Leo), Kanyā (Virgo). Tulā (Libra) Vṛścika (Scorpio) Dhanus (Sagittarius) Makara (Capricorn) Kuṁbha (Aquarius) Mīna (Pisces) Meṣa (Aries) Vṛṣabha (Taurus) Mithuna (Gemini) and Karkaṭaka (Cancer). Every month Candra stays in each of the above houses only for 2¼ days.

The full moon makes Pitṛs happy, divides the month into two halves, Kṛṣṇa Paksa (the dark fortnight) and Śukla Pakṣa (the bright fortnight) and functions as the very life of all living beings. The twenty-seven stars from Aśvinī to Revatī are the wives of Candra. There is another view that Candra has twenty-eight wives including another star called Abhijit. Candra has another name, Sarvamaya. Candra with his pleasing rays, as sweet as Amṛta (Nectar) bestows happiness on *devas*, Pitṛs and all other living beings. So he is called Sarvamaya.

Candra's chariot has three wheels. Ten beautiful horses white as Jasmine flowers draw the chariot. These horses also like those of Sūrya live for a Kalpa era. Because the Devas drink its digits Candra wanes into one dight (Kalā). Then Sūryā makes him wax again with one single ray of his called Suṣumnā. When only two Kalās of his remain Candra enters the orbit of Sūrya and stays there is in the ray called 'amā', and that day, therefore is called Amāvāsyā. And on that day Candra enters waters for the first time and after that dwells in trees, creepers, etc. While Candra is thus in trees, etc. those who cut them will be committing the sin of brahmahatyā. (slaughter of a brahmin). When only a little of the 15th kalā remains on new moon day hordes of Pitṛs gather round the enfeebled Candra to drink him, and they drink the *amṛta kalā*, one of the two *kalās* still remaining with him. Thus the three classes of Pitṛs, Barhiṣadas, Saumyas and Agniṣvāttas get absolutely satisfied for one month. Thus, Candra nurtures Devas in the Śukla Pakṣa and pitṛs in Kṛṣṇa Paksa, and grows trees, creepers etc. with life-giving water. (For details see under Candra).

Śukra is an auspicious Deva very much interested in doing good to the world and making people happy. His course is also, like that of Sūryā, of three types, intense (quick), slow and of equal pace. Two-and-a-half yojanas above Sūryā, Śukra follows a course alternating in front

of and behind Sūryā. Śukra never goes very far away from Sūryā, and he possesses a big chariot drawn by horses from earth. (For details see under Śukra).

Though inherently auspicious Buddha, in contact with inauspicious planets takes their character and becomes weak. Buddha also has the three paces, quick, slow and medium. Buddha moves close to Sūryā and if he moves from Sūryā storms, failure of rain etc. will be the result. He is considered to be the son of Candra. His chariot is made of wind and fire, golden in colour and is drawn by eight horses having the speed of wind. (See under Buddha for more details).

Kuja is two lakhs of yojanas above Buddha, and remains in every *rāśi* (house) more or less for 45 days. When the position is affected it causes inauspicious experiences to living beings. The chariot of Kuja is made of gold, glittering and of huge size. Eight horses born from Agni draw the chariot.

Jupiter travels 2 lakhs of yojanas away from Kuja's sphere. Though it is an auspicious planet its reverse course is productive of evil results. Jupiter travels for twelve months in every *rāśi* (house). His golden chariot is drawn by eight white horses.

Śani is 2 lakhs of yojanas away from Jupiter's sphere, and it stays in every house for twenty months. As it moves only slowly it is called Śanaiścara also. Śani is considered to be the son of Sūryā. It is an inauspicious planet. His chariot is drawn by multicoloured horses born in the sky.

His ash-coloured chariot is drawn by eight horses as dark as beetles. Once the horses are harnessed to the chariot it will always be running. On full moon days Rāhu starts from Sūryā and reaches Candra and returns to Sūryā on new moon days. It is an inauspicious planet.

His chariot is drawn by eight horses, which have the speed of wind. It is also an inauspicious planet.

Thirteen crores of yojanas away from the zone of Sani exists the Saptarṣi zone. Seven *maharṣis* are incessantly on the move in that sphere, wishing all that is well for the whole world.

Thirteen crores of yojanas away from the saptarṣimaṇḍala there is a place called Viṣṇupada. Dhruva, son of Uttānapāda lives there in the company of Indra, Agni, Kaśyapa, Dharma and others. The Dhruvamaṇḍala remains there stationary like the supporting pillar of all the planets ever on the move. (See Dhruva; Devībhāgavata 8th Skandha; Viṣṇu Purāṇa, Part II).

Astrologers aver that living beings pass through the periods and positions of the following planets, *viz.* Ketu, Śukra (Venus) Āditya (Sun), Candra (Moon), Kuja (Mars), Rāhu, Bṛhaspati (Jupiter), Śani (Saturn) and Buddha (Mercury). The following table shows how people born under different stars pass through the different daśās. The order of succession of the daśās and the period of each daśā can also be seen from this table.

Stars (day of birth)			Daśā	Years
Aśvinī (Aśvayuk)	Maghā	Mūla	Ketu	7
Bharawi	Pūrvā Phalguni	Pūrvāṣāḍha	Śukra	20
Kṛttikā	Uttaraphalgunī	Uttarāṣāḍha	Āditya	6

Rohiṇī	Hastam	Śravaṇa	Candra	10
Mṛgaśiras	Citrā	Śraviṣṭhā	Kuja	7
Ārdrā	Svātī	Śatabhiṣaj	Rāhu	18
Punarvasū	Viśākhā	Pūrvaproṣṭhapada	Bṛhaspati	18
Puṣya	Anurādhā	Ūttaraproṣṭhapada	Śani	19
Āśleṣā	Jyeṣṭhā	Revatī	Buddha	17

GRAHAPĪḌĀ

(Adverse planetary effects on children). Astrologers hold the view that planets affect or exercise some influence on the lives of people. According to that given hereunder is a brief description of planets, which affect a child from its very birth as also of remedial measures to keep the child free from such adverse planetary effects.

On the very day of the birth of the child a female planet called Pāpinī affects it as a result of which it will refuse all food and be lying turning its head this way and that. Pāpinī will tap the health not only of the child but of the mother also. Bāli (sacrificial offering with flesh, fish and liquor as also waving with flowers and fragrant materials and lighted lamp, and smearing, the child's body with sandal paste, mancetti powder, tātiri flower, bark of pachotti, are remedies against the attack of Pāpinī. Burning of buffalo dung also is useful.

On the second night after the birth of the child another female planet called Bhīṣaṇī attacks it. Symptoms of the attack are coughing, deep breath and shrinking of bodily organs. The remedies for the attack are: smearing of the body with paste made in sheep's urine of tippalī (long pepper), rāmacca, root of "Kaṭalāṭi" and sandalwood. The child should also be exposed to the fumes got by burning the horn tooth and hairs of the cow. And, with the above-mentioned things bali should be offered to the planet.

On the third night the female planet called Ghaṇṭālī affects the child. Frequent crying, yawning, shivering and loss of appetite are the main symptoms of the attack. Smearing the body with a paste of lotus styles, añjana stone and tooth of cow and elephant mixed with goat's skin is a good remedy for the illness. The child should be treated with the fumes got by burning the leaves of nāguṇa (a tree) and bilva and bali as aforesaid should also be offered.

Kākolī (female planet) affects the child on the fourth night. Shivering, loss of appetite, frothing and wandering of the eyes are the main symptoms of the attack. In this case bali should be offered with liquor and flesh; the body should be smeared with a paste in horse's ruine of elephant's tusk and the outer skin of snakes. The child should also be subjected to the fume of tamarind and margosa leaves.

Haṁsādhikā (female planet) affects the child on the fifth night. Yawning, breathing out alone and closing of fingers are the main symptoms of the attack. Bāli with fish, etc. should be offered to this planet, and the child smeared with a paste of goat-horn, roots of the vātyala plant, bark of pāchotti (Tilva) manayola and haritāla. Phalkārī (female planet) attacks the child on the sixth night. Starting, fainting, waking frequently from sleep and crying much, loss of appetite and turning the body round and round are the chief symptoms of the attack. In this case bali with fish etc. is called for. The child is also to be exposed to the fumes produced by the burning of dried tamarind, gulgulu, Kottam and elephant's tusk.

Muktakeśī (female planet) attacks the child on the seventh night. Bad odour, yawing, weakening of body and cough from the main symptoms of the attack. Exposure to fumes produced by burning leapard's teeth and the smeraring of the body with a paste made of orris root and cow's dung and urine should also be done.

Śrīdaṇḍī (female planet) attacks the child on the eighth night. Wandering of the eyes, crying and also making a barking noise and quick movement of the tongue are the main symptoms. Bāli with fish, etc. and smearing the body with a paste of orris root, mustard seed and garlic are the treatment for the attack.

The terrible female planet, Ūrdhvagrāhī attacks the child on the ninth night. Startling, breathing out alone and biting the fists of both hands form the chief symptoms of the attack. Smearing of the body with a paste of red sandalwood, Costus speciosus etc. and exposure to fumes produced by burning the hairs and nail of the monkey are remedies for the illness.

Rodanī attacks the child on the tenth night. Incessant crying and bodily fragrance and blue colour are the main symptoms of the attack. Exposure to fume produced by burning margosa leaves and application of a paste made of orris root, tamarind are good remedies. Bāli should be offered with fried paddy, flesh and barley rice. For thirteen days from its birth the child should be treated in the above manner.

A terrible female planet called Pūtanā attacks the child when it is one month old. Crying like the crow, frequent breathing, smell of urine on the body and reddening of the eyes are the chief symptoms of the attack. Remedies thereof are as follows: bathing in cow's urine and exposure to the fumes got by burning cow's teeth, bali to be offered with yellow clothes, red flower, red sandalwood, lamps lighted, three varieties of pāyasa (pudding), liquor, gingelly seeds and flesh. Bāli with the above materials should be offered for seven days under an 'Ung' tree on the southern side.

Mukuṭā, (female planet) attacks the child two months old. Coldness of the body, vomiting, parching of mouth etc. are the chief symptoms. Remedy for the attack is offering of bali with flower, Sandalwood, clothes and bread (all black in colour) and lighting of lamps and fuming.

Gomukhī attacks the child, in the third month. Abnormal sleep, excessive urination etc. are the main symptoms of the attack. Bāli in the morning with barley, flesh, milk, rice etc. and exposure to the fumes of ghee at noon are the treatment for the illness. To bathe the child in water boiled with the leaves of five trees is also good.

Piṅgalā attacks the child, when it is four months old. Excessive coldness of body, bad odour and emaciation of body are the main signs of the attack. Piṅgalā's attack often proves fatal.

During the fifth month the planet Lalanā attacks the child. Weakness, blood coming out of the mouth, and excretion yellow in colour are the main symptoms of the attack. Bāli with fish etc. on the southern side of the house is the treatment for it.

Paṅkajā attacks the child during the sixth month. Various kinds of awkward movements, crying in awkward and peculiar voice are the main symptoms of the attack. Offerings of liquor, fish, flesh, rice, flowers etc. will cure the illness.

During the seventh month Nirāhārā attacks the child. Bad odour, tooth-ache etc. are the main symptoms. Bāli with fish, flesh etc. is the cure.

Yamunā attacks the child during the eighth month. Skin eruptions etc. are the chief symptoms. No special treatment is required for this.

During the ninth month Kumbhakarṇī attacks the child. Fever, vomitting and abnormal crying form the chief symptoms. Bāli with flesh and liquor is the cure for it. Tāpasī attacks the child during the tenth month. Refusing to eat food and rolling of the eye-balls form the main symptoms. Bāli on level ground with flesh etc. is the remedy for it.

During the eleventh month Rākṣasī attacks the child. No treatment is called for.

Cañcalā attacks the chid during the twelfth month. Breathing problems, palpitation etc. are the main symptoms. Bāli during the first half of the day with Kalmāṣa etc. is the remedy.

During the second year of its life the child is attacked by Rodanī. Shivering of the body, crying and emission of blood and urine form the main symptoms. In such cases bali should be offered with pudding of molasses and gingelly seeds made into small balls. Also an idol should be made of gingelly seeds and it should be bathed in gingelly water. The child should further be exposed to the fumes got by burning the leaves of five trees.

Caṭukā (a female planet) attacks the child during the fourth year. Fever, swellings, and weakness of limbs are the main symptoms. Bai with fish, flesh, gingelly seeds and also fuming form the treatment.

Pañcālā attacks the child when it is five years old. Fever, weakness of limbs are the symptoms. Bāli with flesh, rice, etc. and fuming with the excretion of sheep form the treatment. Bathing in water boiled with leaves of jack fruit tree, peepal tree etc. is also good.

Dhāvanī attacks the child when it is six years old. Thinning of face, tastelessness of mouth and weakness of limbs are the main symptoms in such cases. Bāli for seven days with the above-mentioned things and bathing in kanjunny (Bhṛṅgarāja creeper) water are the treatment.

Yavanā attacks the child in the seventh year. Speech-lessness, vomiting, laughing and crying for no apparent reason form the symptoms. Bāli with liquor, flesh, pudding etc. and fuming and bathing form the treatment.

Jātavedā attacks the child in the eighth year. The child refuses food and cries. Bāli with cooked gingelly, gingelly bread and curds, and bathing and fuming form the treatment.

Kālā (Kālī) attacks the child during the ninth year. Feelings of fear, roaring etc. are the symptoms. Bāli with gingelly rice, gingelly bread, gingelly powder, Kalmāṣa and pudding form the treatment.

Kalahaṁsī attacks the child during the tenth year. Fever, burning sensation and emaciation are the symptoms. Bāli for five days with bread called Paulik and rice mixed with ghee, exposure to fumes of margosa leaf and smearing the body with a paste of Kottam form the treatment.

Devabhūti attacks the child when it is eleven years old. Then he will utter harsh and cruel words. Bāli and smearing as above form the treatment.

Valikā attacks the child in the 12th year. Frequent hiccoughs is the symptom. Treatment is the same as above.

Vāyasī attacks the child when it is 13 years old. All the limbs except the face get emaciated. Treatment is as follows: bali with red rice, red sandal-wood and red flowers; bath in water

boiled with the leaves of five trees; and exposure to the fumes of margosa and mustard.

Yakṣiṇī attacks the child when it is fourteen years old. Awkward physical expressions, stomach-ache, fever and thirst are the symptoms. Bāli with flesh, rice etc. and bathing etc. as above form the treatment.

Muṅāṇḍikā attacks the child when it is fifteen years old. Various kinds of pains, bleeding etc. are the symptoms. The mother of the child is to be treated for this.

Vānarī attacks the child during the 16th year. Falling down, continuous sleep and fever from the symptoms. Bāli during.three nights with pudding etc. and bathing and fuming as above form the treatment.

Gandhavatī attacks the child during the seventeenth year. Agitation of limbs and crying are the symptoms. Bāli with Kalmāṣa etc. and bathing and fuming as above form the treatment.

The following mantra should be repeated in all balis and gifts.

Oṁ namaḥ sarvamātṛbhyo bālapīḍāsaṁyogaṁ bhuñja bhuñja cuṭa cuṭa Sphoṭaya sphoṭaya sphura sphura gṛhāṇa gṛhāṇa ākaṭṭaya ākaṭṭaya kaṭṭaya kaṭṭaya evam siddharūpo jñāpayati hara hara nirdoṣe kuru kuru bālikāṁ bālaṁ striyaṁ puruṣaṁ vā sarvagrahāṇāmupakramāt-cāmuṇḍe namo devyai hruṁ hruṁ hrīm apasara duṣṭagrahān hram tadyathā gacchantu gṛhyatām anyatra panthānam rudro jñāpayati. (Agni Purāṇa, Chapter 299).

GRĀMADEVATĀ

India is predominantly a rural country with a number of villages, and the rural folk depend mainly upon agriculture for living. Agricultural land, rain and epidemics which affect them as well as their cattle—these are the main concern of the villagers. Indians, from very ancient days, used to believe that each of the above has its own presiding devatās. Such devatās are the grāmadevatās.

Devī is the chief grāmadevatā of South India. Devī is called Durgā and Kālī also. But, Devī is worshipped in sixty-four different forms or aspects. The gentle Devī, viz. in her gentle aspect or attitude has three forms, Kanyā, Kāmākṣī, and Mūkāmbikā. In Kerala Devī is called Bhagavatī also. Valiyaṅgāḍi Bhagavatī of Calicut is Lakṣmīdevī. Kālī temples in Karṇāṭaka are called 'Koṭṭāpuraṁ Laksmi Kṣetras'. There are such temples in Andhra also. Most of them are Jokulāmbikā temples. In Tamil Nadu there are grāmadevatās called Mariyamma, Kālīyamma, and Draupadīyamma. Not the Draupadī mentioned in the Mahābharata; but the Kaṇṇakī of Cilappadikāra is the Devī worshipped in Tamil Nadu.

There are two kinds of Devīs called Saptamātṛs and Saptakanyās. Saptamātṛs have *puruṣas* (husbands) and saptakanyās have seven brother for help and support. Devī *pūjā* is very much prevalent in South India. The custome is supposed to be as old as 5000 B. C. Idols of Devī have been unearthed from Mohanjo-daro and Harappa. Even the Buddhists worship the Devīs called Yakṣī and Hārītī. When in after years Hinduism was revitalised these grāmadevatās got promoted as the great Devatās of the epics and the Purāṇas. The Rāmayaṇa mentions the incident of the Devī called Laṅkālakṣmī driving away Hanuman. There are famous Kālī temples in Ujjayinī and Calcutta. It is believed that in the temple at Cidambaram also Kālī occupied a prominent place. But, according to legends, Śiva defeated Kali in a dance competition and ousted her to her present temple at the outskirts of the city. Cāmuṇḍī is worrshipped as the

ancestral guardian deity in Mysore. The Kāmākṣī temple of Kāñcī, Mīnākṣī temple of Madura and Mūkāmbikā temple of North Karṇāṭaka may be cited as examples for the worship of the gentle form of Devī. Alarmel Maṅkattāyār temple at Tiruccānūr is a very important Devī temple. The 'Aditi' in the Vedas and Koṭṭravai of Tamil Saṅgha texts point to the very long past of the Devī in India. Kālidāsa and Kālamegha (a Tamil poet of the fifteenth century have worshipped Kālī. Śrī Rāmakṛṣṇa Paramahaṁsa and the great modern Tamil poet Bhāratī were devotees of Kālī.

There are also grāmadevas worshipped like the grāmadevatās. Muniśvara and Karuppan are two prominent grāmadevas. In certain villages Bhairava, Vīra Irula, Kāṭṭeri and Noṅgi are worshipped as grāmadevas. In South Karṇāṭaka a set of Devas called Bhūtas are worshipped, Pañcuruli being one of them. Śāstrā or Ayyappa is another grāmadeva. Śāstrā is most popular in Kerala and in Tamil Nāḍu. Buddha also is called Śāstā. In certain places idols of Śāstā with two wives, called Pūrṇā and Puṣkalā are also found. Śabarimala Śāstā is yogamūrti (in yogic pose).

In most of the grāmadeva temples of the Devas are not found. A pīṭha (stool-like seat) is supposed as the seat of the Deva and it represents the Deva also. But, in some temples weapons like the sword, the club etc. are found. Offerings to the deity in grāmakṣetras and annual festivals are common in such temples. (Nāmvṇamguṁ daivaṁgal-Tamil).

GṚHASTHA

In ancient India the life of a male person was divided into four stages, namely, Brahmācarya Gārhasthya, Vānaprastha and Sannyāsa. He who is in the second stage of life is called a Gṛhastha.

When a person marries, he becomes a Gṛhastha. The bride should have certain qualities to be an ideal wife. The girl should be only a third of the age of the male. She should not have hair either too much or too little. She should not be black or of a piṅgala hue. She should not have any of her organs extra at the time of birth. The following types of girls are to be avoided for marriage. (1) Girls bred up by low-caste people (2) girls with hair over the body (3) not born of a good family (4) sick ones (5) ill-natured ones (6) girls who use abusive language (7) with hereditary diseases (8) with śmaśru (hair on the face) (9) girls with masculine features (10) with the sound of males (11) lean ones (12) with the voice of a crow)13) with thick eyelashes (14) round eyes. Again avoid girls having hair on their legs, raised heels and those with small depressions on their cheeks when they laugh. Girls whose bodies are too bright, with white nails, red eyes and fat hands and legs are not good for marriage. Girls too tall or too short, with eyelashes touching each other, with broad and raised teeth are to be avoided. A true Gṛhastha is one who marries a girl who is separated from him by five generations on the maternal side and seven generations on the paternal side:

A true Gṛhastha should daily worship *devas*, cows, Brahmins, scholars, old men and preceptors. He should worship *sandhyā* (dawn and dusk) daily and also fire. He should wear on his body leaves of Viṣṇukrānti, Karuka (couch grass), Tulasī (holy basil plant). He should appear neat and smart wearing good dress, with white flowers on his well combed head. He should never steal, speak unpleasant words to anybody nor speak an untruth even if it be pleasant. He should not openly speak about the sins of others. He should not covet another

man's wife. He should not travel in a damaged vehicle nor should he sit under the shade of a tree on the banks of a river. A Gṛhastha should not mingle with such persons as (1) men hated by the people (2) outcastes from society (3) insane men (4) those having a great number of enemies (5) those who torment others (6) prostitues (7) husbands of prostitutes (8) those who use abusive language (9) those who tell lies (10) spendthrifts (11) scandalmongers and (12) rogues. Never travel alone. He should not bathe against the flow in a river. Never enter a house on fire not climb to the extreme top of trees. He should not grind his teeth, squeeze out his nose, yawn without covering the mouth, breathe or spit, with the face covered, laugh noisily, breathe out with a sound, bite the teeth, pinch grasses or write or draw on the ground (Aṁśa 3, Viṣṇu Purāṇa).

GUṆĀḌHYA

He is the author of the celebrated Bṛhatkathā which is a precious mine of Sanskrit Literature. Guṅāḍhya had written this in satanic (paiśācika) language difficult for ordinary people to read or understand. This was translated into Sanskrit by the poet Kṣemendra in a book called Bṛhatkathāmañjarī. This was the first translation and it was in an abridged form. Somadeva made a more elaborate translation and it is this translation that is now known as the Kathāsaritsāgara.

Guṅāḍhya is believed to be an incarnation of the Śiva-pārṣada, Mālyavān. There is a story behind Mālyavān being cursed and made to be born as man by Parwati. Once Parwati worried Śiva to tell her a story original and interesting and not heard of by anybody before. Placing Nandikeśa at the door and instructing him not to allow anybody inside Śiva started narrating the story of the Vidyādharas to Parwati. At that time Puṣpadanta, chief of the genie-guards of Śiva who was at liberty to go to the presence of Śiva at any time, came there and heedless of the protests of Nandikeśa entered the room. There he found Śiva telling a story to Parwati and she was hearing the same with part attention. The story was so interesting that Puṣpadanta also heard, it standing concealed in a place in the room. After having heard the whole story Puṣpadanta went back unnoticed and told the story to his wife, Jayā. Jayā on another occasion told the story to Parwati and the letter was taken aback and she went to Śiva and complained: "Your Lordship told me that the story was unique, not heard of before by anybody. But even Jayā knows it." And she wept with disappointment. Then Śiva stood in meditation for sometime, and knew how Puṣpadanta had entered the room un noticed and how he had told the story he had heard to Jayā. Śiva explained this to Parwati and she immediately sent word for Puṣpadanta who came trembling and confessed everything. Parwati then cursed Puṣpadanta and also Mālyavān who came to speak on behalf of Puṣpadanta and made them men. They begged for relief from the curse and then she said, "Long ago Vaiśravaṇa cursed a Yakṣa named Supratīka and converted him into a devil named Kāṇabhūti. This devil is now living in the deep forests on the Vindhya mountains. When you talk with him you will become your old selves again. Puṣpadanta should first tell the story he has heard from Śiva to Kāṇabhūti and then he will be relieved from the curse. Kāṇabhūti will then tell Mālyavān many stories. Then Kāṇabhūti will get release from the curse. Mālyavān should make public all the stories he had heard from Kāṇabhūti and then he will also get release from the curse."

Accordingly Puṣpadanta was born as Vararuci in the city of Kauśāmbī and Mālyavān as Guṇāḍhya in the city of Supratiṣṭhita. (For details see under Vararuci).

The story of how Supratīka became Kāṇabhūti is this: The Yakṣa, Supratīka, got friendly with a demon named Śūlaśiras and they moved about freely as chums. Vaiśravaṇa did not like this and he cursed Supratīka and converted him into a satam. At once Dīrghajaṅgha, elder brother of Supratīka, came and begged for relief. Vaiśravaṇa then said: "Puṣpadanta will be born on the earth by a curse as man and he will one day come and tell Supratika many great stories. After hearing them he should narrate them to Malyavan who will then be born on the earth as man. Supratika will then get release from the curse and become his old self again." Supratika was born in the forests of Vindhya as Kāṇabhūti.

This is the story of the birth of Guṇāḍhya. There is a city called Supratiṣṭhita in the country of Pratiṣṭhāna and there lived a Brahmin named Somaśarmā. He had two sons, Vatsa and Gulmaka and a daughter named Śrutārthā. Before long the parents died and Srutartha grew up under the protection of her brothers. Kīrtisena, brother of Vāsuki, married her by gāndharva rites and Guṇāḍhya was the child born to them.

Even while he was a boy be went to the south for his education and there from a Brahmin he studied all arts and sciences. When he completed his studies he started on a tour and at that time became the minister of a king called Sātavāhana. He married from there. One day his (Sātavāhana's) wife rebuked the king when the latter made some linguistic errors and Sātavāhana became dejected and moody from that day onwards. Then there came to the court of the King a Brahmin named Śarvavarman who promised to make the king proficient in languages within six months. But Guṇāḍhya said that it was not possible to do so within months. They made a bet. Guṇāḍhya swore that if Śarvavarman would teach the King the Śabdasāstra (science of language-sounds) within six months he (Guṇāḍhya) would abandon his knowledge of Sanskrit, Prakrit and local language. On the other hand it Śarvavarmā failed to accomplish the feat the latter should wear on his head for twelve years the chappals of Guṇāḍhya. Śarvavarman agreed and went to do penance to please Subrahmaṇya. Subrahmaṇya granted him a boon by the power of which Śarvavarman made Sātavāhana a scholar in Sanskrit. Defeated, Guṇāḍhya abandoned his knowledge of all languages and bidding adieu to the King by gestures left for the Vindhyan forests.

When Guṇāḍhya went to the forests Kāṇabhūti, King of the Satans was not in his place. He heard the satans speaking in their peculiar language and intelligent that he was he picked up the language, and when Kāṇabhūti came he spoke to him in his own language. Kāṇabhūti told in the satanic language the great stories of seven Vidyādharas. Guṇāḍhya took seven years to write the stories in the satanic language and compile them into seven lakhs of granthas to form a Mahākāvya. There were no writing materials available for him and Guṇāḍhya wrote them all on leaves using blood and twigs. When he started reading his book all the *devas* assembled in the sky to hear it. On hearing it kanabhuti got release from the curse. It is this book containing seven lakhs of *granthas* that is called the Bṛhatkathā.

Guṇāḍhya then thought of how to keep alive such an interesting and gigantic book and then two of his companions Guṇadeva and Nandideva suggested to him to dedicated the book to the King, Sātavāhana. Guṇāḍhya agreed to that and the two disciples took the book to the

king. The king read the whole story. But did not like it. It was very elaborate. The language was satanic. It was written with blood. The king looked at the book with contempt.

When the disciples found that the king was not in favour of the work, they took it back to Guṅāḍhya. Guṅāḍhya felt a great dejection. He went to a hillock nearby with his disciples and made a big fire-pit. He set aside the story of the Vidyādhara named Naravāhanadatta composed of a lakh of *granthas* for the use of his disciples and then started putting into the fire-pit the rest, reading aloud each leaf before he put in into the fire. The sad disciples watched it weeping. Even the wild animals of the forest flocked to the place and stood there listening to Guṅāḍhya. At that time Sātavāhana became a sick man. The physicians of the palace said that the illness was caused by the dry flesh he was taking. The cook was called in and he accused the hunters who supplied them with flesh daily. The hunters were questioned and they informed the king that only such flesh was available since all the beasts and birds were standing without food listening to a man who was reading something from a leaf and then burning it in a fire-pit before him. Sātavāhana immediately went to the place guided by the hunters. There to his astonishment he found Guṅāḍhya siting before a fire-pit surrounded by weeping beasts and birds and throwing leaves of his book one by one into the fire after reading each before it was put into the fire. Sātavāhana ran to him and prostrated before him. Guṅāḍhya then told Sātavāhana his story in satanic language beginning from the curse on Puṣpadanta down to his destroying his own work in the fire. He disciples translated his talk to the king. The king was awe-sticken and he asked for the *granthas*. But by that time he had already burnt six lakhs of *granthas* containing six stories. He gave to the king the remaining one lakh of *granthas*. After that, bidding farewell to the King, Guṅāḍhya jumped into the fire and abandoned his life on earth and went to the presence of Śiva.

King Sātavāhana accompanied by the disciples of Guṅāḍhya came to his palace carrying the 'Bṛhatkatha' containing the story of Naravāhanadatta. He gave presents to Gunadeva and Nandideva who explained to him the book in Sanskrit. King Sātavāhana added a preface to the book to explain to the public how the book came to be written in satanic language. The book very soon got world fame. (Pīṭhānulaṁbaka Kathāsarit sāgara).

GUṆAKEŚĪ

Daughter of Mātali, charioteer of Indra. She was more beautiful and well-behaved than many other girls. Mātali went about in search of a suitable husband for her in all the three worlds. At last he met Nārada going to the presence of Kubera. He told Nārada about this and Nārada took Mātali to Pātālaloka to search for a suitable bridgroom. Then they found out a serpent boy named Sumukha (good looking) worthy of his name who was the grandson of Āryaka and son of Cikura born of the family of Airāvata. But Sumukha was in danger at that time. Garuḍa had taken a vow that he would eat Sumukha the next month. Āryaka told Nārada about this. Nārada took Sumukha to the court of Indra. Mahāviṣṇu was also present there. When Nārada told the story there Indra blessed Sumukha and granted him long life. This made Gradual angry and he went to the court of Indra and rubuked Indra. Mahāviṣṇu who was present there then did not like this act of Gradual and he called the latter to his side and asked him whether he could bear the weight of one of his arms. With arrogance Gradual said

'yes' and Viṣṇu then placed one of his arms on the shoulder of Gradual. But Gradual found the weight unbearable and begged pardon of Viṣṇu, bereft of all his arrogance. The marriage of Sumukha with Gaṇakeśī was then conducted.

GUṆANIDHI

A Purāṇic character who lived a sinful life and yet attained Svarga. In the country of Kosala there was once a noble Brahmin named Girinātha who was rich, erudite and well-versed in the Vedas. Considering his greatness people called him Girināthadīkṣita. Guṇanidhi was his son.

When Guṇanidhi grew up he started his education under a preceptor called Sudhiṣṇa. Sudhiṣṇa had a wife named Muktāvalī. After sometime Guṇanidhḥ started having clandestine relations with Muktāvalī. This developed so much that Guṇanidhi gave poison to his guru and killed him. His parents came to know of this and they came and reprimanded him. Evil natured Guṇanidhi thought that the presence of his parents would be an annoyance to him in future. So Guṇanidhi and Muktāvalī planned together to kill his parents and one day they poisoned them.

After some time Guṇanidhi and his wife lost and they had and gradually Guṇanidhi turned himself into a thief and drunkard. Nobody in the village liked the couple and all the villagers combined together and sent the couple away from the place. Guṇanidhi and Muktāvalī went to the forests and there they started a life of looting the travellers. After some years of a sinful life Guṇanidhi one day died lying beneath a Rudrākṣa tree. Servants of both Yama and Śiva came to claim the soul of Guṇanidhi. The servants of Yama said that the right place of Guṇanidhi the sinner, was in hell but the servants to Śiva said that even if he was a great sinner his place was in heaven because he died lying beneath a Rudrākṣa tree. In the end the Śivadūtas won and took Guṇanidhi to heaven.

This story was once told by Śiva himself to demonstrate the glory of Rudrākṣa. (Skandha 11, Devī Bhagavata).

GUṆAŚARMAN

A character of the Purāṇas well versed in all arts and sciences. He was the son of the Brahmin Ādityāśarman of Ujjayinī. The birth of Guṇaśarman bears a story. Once Adiyasarman went to the forests and by his spiritual powers made Sulocanā, a celestial nymph, to merge with him. A son was born to them and he was named Guṇaśarman. Ādityaśarman became a *deva*. Even from boyhood he become very erudite. Once Indra came to see Ādityaśarman. Ādityaśarman who was in deep thoughts did not see Indra and so did not rise up when Indra came. Indra felt insulted and cursed him to be born again on Earth. Ādityaśarman prostrated before Indra and asked for pardon. Indra then said that it would be enough if his son was born on Earth in his stead. So Guṇaśarman was born on Earth to bear curse of his father.

At that time Ujjayinī was being ruled over by a King called Mahāsena. He had a vey beautiful wife named Aśokavatī. Guṇaśarman became gradually an intimate friend of the king. Knowing that Guṇaśarman was well versed in all arts the king and queen asked him to give them a performance in dancing. The dance was so excellent that the king engaged

Guṇaśarman to teach dancing to Aśokavatī.

Once a royal attendant tried to give poisoned food to the king and Guṇaśarman finding it out saved the king. From that day onwards the king loved him more. When once Mahāsena was imprisoned by his enemies Guṇaśarman by his magic powers released him. In return for this help the king gave Guṇaśarman a thousand villages.

Then to the misfortune of all Aśokavatī fell in love with Guṇaśarman. Guṇaśarman bluntly refused her love. Embittered at this Aśokavatī started talking ill of Guṇaśarman and the king at last sent Guṇaśarman out from the palace. The servants of the king tried to capture him and put him into prison but Guṇaśarman escaped from the royal servants by his magic powers. He then went and stayed in the house of a Brahmin named Agnidattā and married his daughter, Sundari. Then on the advice of the Brahmin Gunasraman did penance to propitiate Subrahmaṇya and got many more powers from him. Guṇaśarman equipped with these additional powers conquered Mahāsena and his country and become king there. He then sent Mahāsena and his wife Aśokavatī, out from the country. (Sūrya-prabhālaṁbaka, Taraṅga 6, Kathāsaritsāgara).

GUṆĀVARĀ

A heroine, devoted to her husband, in the ancient literature of India. There is a story in Kathāsaritsāgara describing the depth of her devotion to her husband.

Guṇavarā was the queen of Vīrabhuja, King of the country of Vardhamāna. He had besides Guṇavarā ninety-nine other wives. But none had any children. So, the king asked the chief physician of the stat to suggests a way to remedy this. The physician asked for a white and horned goat to be brought and he then made with its flesh a preparation. Then sprinkling over it a special medicinal dust, he gave it to the wives to eat. But Guṇavarā who never left her husband for a moment came late to take the preparation and by the time she came the others had already consumed the whole lot. Then by an order of the king the horns of the goat were made into a similar preparation and Guṇavarā took it with the dust sprinkled over it. All the wives got a child each. Guṇavarā's son was named Śṛṅgabhuja.

All the other wives of Vīrabhuja became jealous of Guṇavarā. They told the king that Guṇavarā was in love with a servant of the palace. The king did not believe it. But he thought he would test her. The King called the servant in question and accusing him of having committed the murder of a Brahmin sent him away from the state on a pilgrimage. Sorrow-stricken the servant set out for the pilgrimage. The king then approached Guṇavarā and said that a sannyāsin had declared that he, the king, would lose his crown if one of his wives was not put in a cell underground. Guṇavarā who adored her husband readily agreed to live underground.

The other wives were satisfied and yet they wanted to send away her son, Śṛṅgabhuja also from the palace. One day when all the children were playing in the courtyard a stork came and sat perched on the top of the place. The princes attempted to catch hold of it. A sannyāsin who came there then informed the children that the stork was none other than Agniśikha, a demon, who had come there to capture and take away the children. All the children then tried to drop it down by arrows. But none succeeded. Then Śṛṅgabhuja took a golden arrow from the palace and sent it against the bird. The arrow stuck the demon but the bird flew away carrying the golden arrow.

The other princes found it as an opportunity to rebuke Śṛṇgabhuja and they, led by Nirvāsabhuja, reproached him for losing the golden arrow. Unable to bear their insult Śṛṇgabhuja went after the stork following the path of the blood drops which cell on the ground from the wound. At last he reached Dhūmapura, the land of Agniśikha. There he fell in love with Rūpaśikhā, the daughter of Agniśikha. They were soon married and yet Agniśikha gave Śṛṇgabhuja great trouble. At last Śṛṇgabhuja and Rūpaśikhā took the golden arrow and eloped from the place one night and reached the city of Vardamāna. Agniśikha followed them but the magic powers of Rūpaśikhā made him turn back. When King Vīrabhuja saw his son Śṛṇgabhuja he was extremely happy. The king then released Guṇavarā from the dungeon and praised her for her devotion to her husband. He loved her more and treated her with greater affection that before. At that time the servant who had been sent away also returned. (Taraṅga 5, Ratnaprabhālaṁbaka, Kathāsaritsāgara).

GURUPARAṀPARĀ

The origin of the Vedas and the lineage of Gurus is given below:

At the time of creation the Veda was born from the face of God. It contained a lakh of *granthas* with four *pādas* like Ṛk. From the Veda were born the ten yajñas. The Veda was originally one. It was Vjāsa who divided it into four divisions resulting in the four Vedas.

Vyāsa divided the Vedas thus: When Brahmā commanded Vyāsa to divide the Vedas into divisions he first selected four disciples who could see the end of the Vedas. He accepted Paila to study Ṛgveda, Vaiśaṁpāyana to study Yajurveda, Jaimini to study Sāmaveda and Sumantu to study Atharvaveda. Besides these he selected the highly intelligent Romaharṣaṇa alias Sūta to study the Itihāsas and Purāṇas.

At first, the Veda was one. Vyāsa divided it into four. He based the division on the cāturhotra, performance of four hotṛs. He arranged the performance of Adhvaryu as Yajus, that of hotṛ as Ṛks, that of Udgātṛ as Sāmans and that of Brahmā as Atharvans. Then he separated the Ṛks to form Ṛgveda, Yajus to form Yajurveda and Sāmans to form Sāmaveda. He devoted Atharvaveda to specify the rites and duties of kings and the deeds of Brahmā. Vedavyāsa thus split the single Veda tree into four and from there arose later a forest of Veda trees.

Paila divided Ṛgveda into two saṁhitās and gave one each to Indrapramati and Bāṣkala. Sage Bāṣkala divided his Samhita again into four and taught it to four of his disciples, Bodhi, Ādimāḍhava, Yājñavalkya and Parāśara. Indrapramati without splitting his saṁhitā taught it to his renowned son, Māṇḍūkeya. The branch of Indrapramati thus went down into circulation through the disciples of Māṇḍūkeya and the disciples of the disciples and so on. Vedamitra of Śākalya gotra, one sage in the line of the disciples of Mandukeya, split the saṁhitā into five, and taught it to Mudgala, Gomukha, Vātsya, Śālīya and Śarīra. Śākapūrṇa a colleague of Vedamitra divided it into three and added a division to it by composing a Nirukta of his own. he taught them to Vaitālika, Balāka and Krauñca. This was how the Indrapramati Samhita produced branches and sub-branches. Baskala divided his saṁhitā into another set of three and taught it to Kālāyani, Gārgya, and Kathājava. The sages mentioned above are the one who spread Ṛgveda in the world.

Vaiśampāyana, disciple of Veda Vyāsa, made twenty-seven divisions of Yajurveda and taught them to his disciples. Among those disciples was Yājñavalkya, son of Brahmarāta. The branch Taittirīya originated from Yājñavalkya.

Once all the sages learned in the Vedas made a decision. He who does not attend the Brahmāsamāja meeting held at the mountain of Mahāmeru will be tainted with the sin of Brahmāhatyā (murder of a Brahmin). At one time Vaiśampāyana was not able to attend so was charged with the sin of Brahmāhatyā. He called his disciples to his side and told them that they should observe a Vrata to absolve Vaiśampāyana of his sin. Then one of his disciples, Yājñavalkya, stood up and said that he would observe the vrata alone and that there was no need of anybody else in that matter. When asked why he said so he replied that none of the colleagues of his was so brilliant and majestic as he was. Vaiśampāyana did not like this arrogance of Yājñavalkya and so angrily commanded Yājñavalkya to give back all that had been taught to him by Vaiśaṁpāyana. Obeying order Yājñavalkya vomited all the yajus and went away from the place. The other sages taking the form of the bird, Tittiri, accepted the vomited yajus. Therefore, that branch of the Veda got the name of Taittirīya and those sages were known as the Taittirīyas.

On his leaving Vaiśaṁpāyana Yājñavalkya put into operation a new set of Yajus called Ayātayāma unknown even to Vaiśaṁpāyana. This was how it happened. Yājñavalkya after leaving the Brahmāsamāja went and did penance to propitiate the Sun-god. The Sun appeared before him in the form of a horse. Yājñavalkya then requested him to grant him new yajus unknown even to Vaiśaṁpāyana.

The Sun then remaining in the shape of the horse (Vāji) itself imparted to him instructions on a new set of Yajus called Ayātayāma which were not known to anybody else, even to Vaiśaṁpāyana. Those who studied it were called Vājis. There are fifteen branches of the Vājis, Kānnu being one of them. All were put into operation by Yājñavalkya.

Vedavyāsa taught Sāmaveda to Jaimini. Jaimini had a son, Sumantu, and he in turn had a son named Sutva. Sumantu and Sutva were very intelligent and they studied one branch each of the Vedas. Sutva had a son, Sukarmā, and he divided Sāmavedasaṁhitā into a thousand branches. Sukarmā had two disciples: Hiraṇyanābha and Pauṣpiñji, and both of them studied all the thousand divisions of the Sāmaveda. The five hundred disciples of Hiraṇyanābha who came from the north and studied Sāmaveda were called Udīcya Sāmagas (those come from the north). Another five hundred came from the east and studied Sāmavedasaṁhitā from Hiraṇyanābha and they were called Prācya sāmages. (Hiranyanabha is known as Kauśala ya also.) Pauṣpiñji had four disciples: Logākṣi, Kauthumi, Kakṣīvān and Lāṅgali. These four and their disciples split their saṁhitās and increased them. Kṛti, one of the disciples of Hiranyanabha, taught his disciples twenty-four saṁhitās. They also split them into many more and made the Sāmaveda bigger.

Vyāsa taught Atharvaveda to Samantu. Sage Sumantu taught it to his disciple Kabandha first. Kabandha split it into two and gave one each to his disciples : Devādarśa and Pathya. Deva had four disciples: Medhā Brahmābali, Śāntakāyani and Pippalāda. Pathya had three: Jābāli, Kumuda and Śaunaka. All these made saṁhitās. Śauraka split his saṁhitā into two and taught one to Badru and another to Saindhava. Muñjikeśa learnt it from Saindhava. He split it

into two first and then again into three. The five saṁhitās of Muñjikeśa namely, Nakṣatrakalpa, Vedakalpa, Samhitakalpa, Āṅgirasakalpa and Śāntikalpa are the most important divisions of the Atharvaveda. The Nakṣatrakalpa contains methods of worshipping Nakṣatras; the Vedakalpa contains the rites of the Ṛtvik Brahmā, and the Samhitakalpa contains the science of the care of horses and elephants.

Vyāsa compiled a Purāṇa saṁhitā using speeches, appendices, poems and Kalpanirṇayas and taught it to Romaharṣaṇa alias Sūta. Sūta had six disciples named Sumati, Agnivarcas, Mitrāyus, Śāṁśapāyana, Akṛtavraṇa, and Sāvarṇi. Akṛtavraṇa, Sāvarṇi and Śāṁśapāyana born of Kaśyapagotra have themselves made Purāṇasaṁhitās. There is another saṁhitā composed by Romaharṣaṇa based on the saṁhitās made by the above three.

Viṣṇu Purāṇa is based on the latter four saṁhitās. There are eighteen Purāṇas, namely, Āgneya, Brahmā, Brahmāṇḍa, Brahmāvaivarta, Bhāgavata, Bhaviṣya, Gradual, Kūrma, Liṅga, Mārkaṇḍeya, Matsya, Nāradīya, Padma, Śiva, Skanda, Vāmana, Varāha and Viṣṇu. There are eighteen sub-Purāṇas also. In all these are described the creation, the deluge, the dynasties of the *devas*, history of kingly dynasties, changes of generations etc. (Aṁśa 3, Viṣṇu Purāṇa; 12th Skandha, Bhagavata).

H

HAṀSA

A minister of Jarāsandha. Haṁsa and Ḍiṁbhaka were the sons of Brahmādatta, the chief of Sālva and they were adepts in archery. Parasurama was their preceptor. (Harivaṁśa 3, 103). The Mahābhārata cells Haṁsa brother Ḍibhaka.

Vicakra and Janārdana were intimate friends of Haṁsa from their very infancy, of whom Janārdana was the son of Mitrasaha, a friend of Brahmādatta. Haṁsa, Ḍmibhaka and Janārdana had their education together and their marriages also were conducted at the same time. After sometime Śiva presented them many weapons like Rudrāstra, Maheśvarāstra and Brahmāśirāstra, and also two attendants for self-protection. (Harivaṁśa 3, 105).

Swollen-headed and haughty on account of Śiva's boon, Haṁsa and Ḍmibhaka turned out to be a nightmare to the world, and they once tried to give trouble to Durvasas, who cursed them to be killed by Mahāviṣṇu. Sometime later the sage himself informed Śrī Kṛṣṇa about this curse of his.

The Haṁsa brothers began an Aśvamedha (Horse Sacrifice) and deputed Janardana to collect the tax thereof. Śrī Kṛṣṇa alone refused to pay the tax with the result that Haṁsa clashed with Kṛṣṇa who killed Ḍmibhaka and kicked Haṁsa down to Pātāla. He died there, in Pātāla of snake-bite. (Harivaṁśa 3, 128).

Haṁsa's death caused much grief to Jarāsandha, and for many years after it, he shed tears over the death of his friend. Even at the time when Bhīmasena, during his triumphal tour of the east, attacked Jarāsandha he rememebered the dead Haṁsa and Ḍimbhaka.

HANŪMĀN

A monkey born of the elements and aspects of Devas. In the epics of no other country could be found a character that belongs to the animal kingdom who is as powerful, erudite and philosophic as Hanūmān.

Many and different are the stories about the birth of Hanuman told in Purāṇic literature, and they are briefly noted below.

(1) The semen discharged by Śiva, whose erotic feelings were excited by the sight of Viṣṇu disguised as Mohini was received by the Saptarṣis and deposited in the womb of Añjanā, and Hanuman was born out of it. (Śiva Purāṇa, Satarudrasaṁhitā).

(2) Daśaratha divided among his wives the divine pāyasa (pudding) got from the putrakāmeṣṭi yajña which was performed so that he might be blessed with children. Somehow or other a kite snatched some pudding and flew off with it. On its way the pudding fell down from the beaks of the kite on the fingers of Añjanā doing *tapas* in the forest. She ate that pudding and Hanuman was born as the son of Añjanā due to the extraordinary powers of the pudding. (Ānanda Rāmayaṇa).

(3) Śiva, once in his fierce and effulgent form (aspect) entered Kesarī, the husband of Añjanā and had coitus with her. After that Vāyu (Wind-god) also had coitus with her. Thus as a result of the sexual act by both the Devas Añjanā got pregnant. Later, Añjanā was about throw into the valley of the mountain her new-born child as it was an ugly one when Vāyu (Wind god) intervened and saved the child. Hanuman was the child thus born of Śiva and Vāyu. (Bhaviṣya Purāṇa, Pratisarga Parva).

(4) Hanuman's actual father was Śiva. Gaṇapati was born to Śiva and Parwati as they played in the forest disguised as elephants. After that Śiva and Parwati played about in the forest disguised as monkeys as a result of which Parwati got pregnant. Since Parwati did not like the idea of being the mother of a monkey, Śiva, by his yogic power entrusted the child, (in embryo) that was in the womb of Parwati to Vāyu (Wind god), who carried it with him hither and thither till it became mature, when it was deposited in Añjanā, the monkey woman. The monkey called Kesarī was her husband. Thus Hanuman was born as the son of Añjanā.

Añjanā also has a story of her own. Once upon a time she was the maid-servant called Puñjikasthalā of Bṛhaspati. One day she went out to gather flowers when the love-makings of other young women attracted her so much that, without gathering flowers, and her erotic sentiments being aroused much, she returned home and covered Bṛhaspati with kisses. Brhaspati got really angry with the misbehaviour of his maid-servant and cursed her into a female monkey. She was told a female monkey. She was told that, after she had lived for sometime with a monkey-husband she would get a child from the vitality of Śiva, after which she would return to him as maid servant as of old. And, accordingly, Puñjikasthalā became a female monkey under the name Añjanā and lived at Añjanā forest with a handsome monkey called Kesarī as her husband.

It was while Añjanā was doing *tapas* so that she might become pregnant by Śiva that Śiva and Parwati played in that forest disguised as monkeys, and Parwati conceived and the child ultimately came out as the son of Añjanā.

Even while Añjanā was pregnant the child in her womb had much to suffer at the hands of Bāli. Hearing from Nārada that Śiva's son had been born in Añjanā's womb Bāli feared that the actual birth of such a son would jeopardise his lordship over the monkeys. To ward off the threatened contingency, Bāli, as advised by Nārada, let in the five metals (gold, copper, iron, tin and zinc) in watery form into the stomach of Añjanā. (This is a means of causing abortion). But, the attempts misfired. Instead of the five metals killing the child in Añjanā's womb, they became ear-ornaments for it, and Hanuman was thus born with oranaments in his ears.

As soon as Hanuman was born Añjanā was released from the curse, and she wanted to return to heaven. The monkey child asked its mother what its future would be and how it was to earn its living. She assured him that he would never be destroyed and that fruits as ripe as

the rising sun (she pointed the sun out to him) would form his food. And, Añjanā returned to heaven.

Thinking that the glowing and glittering Sun was food for him to be eaten, the monkey child made just one jump at it (Sun) and quite neared it. But seeing Rāhu, bigger than the Sun he jumped at it. Then it was that it saw Airāvata and it tried to eat it. And, seeing this attempt of the monkey-child, Indra used his vajrāyudha (Thunderbolt) against it. The weapon hit its chin and wounded it, and in precarious condition it fell down on earth Vāyu (Wind god) who saw his child falling down wounded carried it off to Pātāla.

When Vāyu (air) quitted the earth everything thereon came to a dead-stop. Living things were on the verge of death due to suffocation. And, then Brahmā and others went to Pātāla, comforted Vāyu and congratulated the monkey child. On the basis of Indra's vajra having made a scar on its hand (jaw-bone or chin) the monkey child was named Hanuman by the Devas, who, one by one blessed him as follows:

Brahmādeva: May you lve long, so long as Brahmā exists.

Mahāviṣṇu: May you live all your life as the greatest devotee of God.

Indra : No weapon of any kind will wounded or hit your body.

Agni : Fire will never affect you.

Kāla : May not death ever court you.

All the Devas : None will ever equal you in strength and speed. Brahmā blessed Hanuman again giving him more physical power than Gradual and Vāyu blessed him to have more speed than himself. (air). (Vālmīki Rāmayaṇa, Bālakāṇḍa, Canto 15; Uttararāmāyaṇa; Kambarāmāyaṇa, Pūrvakāṇḍa; Adbhutarāmayaṇa).

Being born of Śiva and on account of the Śivaśakti in him, Hanuman reached boyhood immediately. To learn the four Vedas and the six *śāstras* he chose Sūrya mentally as his preceptor, and approached him with the request to be taught the Vedas etc. Sūrya agreed to have Hanuman as his disciple subject to the condition that the latter would not be permitted to sit with the Bālakhiyas in his (Sūrya's) chariot and study. Hanuman agreed to the condition to learn from Sūrya walking in front of him. With book opened in his hand and concentrating all his attention on the face of Sūrya Hanuman traversed the sky and within a short period of sixty hours he mastered all the Vedas and the *śāstras* thoroughly well. Though Sūrya said that the would consider the great interest Hanuman took in his studies as dakṣiṇā (tution fee) Hanuman wanted Sūrya to accept something more by way of *dakṣiṇā*, and Sūrya said as follows: – "If you are so very particular about offering me something more as dakṣiṇā I shall tell you. My son Sugrīva is living on earth with Bāli and he is not as strong and powerful as Bāli. You be of help to Sugrīva as his minister and constant companion."

Happy at Sūrya's words Hanuman returned to the forest and lived as Sugrīva's minister for the rest of his life.

From the day he met Śrī Rāma after the abduction of Sita by Ravaṇa till Rāma's death his story is inextricably connected with that of Rāma. (See under Rāma).

Once in a musical competition Hanuman defeated Nārada. (Adbhutarāmāyaṇa; also see Para 8 under Nārada).

There is a story in the Yuddhakāṇḍa of Rāmayaṇa connecting Hanuman with the Śivaliṅga

installed in the temple at Rāmeśvaram.

Once due to a curse of sage Tṛṇabindu Hanuman lost his great strength and vitality. But, he would regain the lost power when one reminded him of it. During the search for Sita Hanuman felt it difficult to jump across the southern sea to Lanka due to the above curse. But, when Jambavan described to him about his noble origin and powers Hanuman regained his lost power and vitality, and successfully jumped across the sea to Lankā.

He made a fort of his tail and saved Rāma and Lakṣmaṇa within it.

Śatrughna, who conducted the horse in connection with the Aśvamedha performed by Śrī Rāma after his return from exile in the forest, fell down unconscious in his fight with King Vīramaṇi, and then Hanuman brought a herbal medicine called 'Drona' from the Himālayas and with its aid brought back Śatrughna to consciousness. (Padma Purāṇa, Pātāla Khanda, Chapter 44).

The Yajñaśva (sacrificial horse) of the Aśvamedha yajña of Śrī Rāma led by a contingent of Rāma army was resting in a tent put up near the hermitage of Gautama when Lava and Kuśa together captured the horse. Hanuman, who reshed over to the spot on receiving intimation of the news was bound hand and foot with creepers by and dragged to the hermitage. Sita, was then in the hermitage brooding over the past, and the repetition of the world 'Rāma' by the humiliated Hanuman awoke her from her reverie. She was taken aback to see Hanuman there is that plight and got him released from capativity by her sons.

Having witnessed Rāmāvatāra (incarnation of Rāma) to its very end, Hanuman, who had by now become quite old, spent his days guarding the Kadalī forest. Bhīma, who happened to go there to collect Saugandhika flowers got defeated in fight by Hanuman.

When an idol of Hanuman is installed in a temple, he must be represented as holding Vajra in one hand and his feet must seem to tear the ground under them. (Agni Purāṇa, Chapter 51).

HARIŚCANDRA II

An emperor of ancient times, to whom Brahmā gave as a gift a palace which automatically produced everything desired by its owner. He was lord over the seven islands. About his former birth and the plenitude of his riches the Padma Purāṇa (Uttara khanda, Chapter 32) has the following story to say–

Hariscandra himself was surprised that he became so very rich in the matter of children and of wealth. Wondering what actions of his entitled him to so much wealth and to his position which was equal to Indra's the emperor went to Sumeru by vimāna where he questioned Sanatkumāra, a Brahminical sage seated in meditation on a golden stone as to who he was in his past life and to which actions of his past life he owed all the present wealth and prosperity. The great sage replied as follows:

"In the past birth you were a truthful and purehearted vaiśya; you gave up your own profession and so you were ousted from home by your own people. At that time a famine and other scarcity conditions occurred there. One day you got into a pond alongwith your wife, collected lotus flowers from it and went to Kāśi to sell the flowers. But, no one purchased the flowers. At last, Candramatī, daughter of Indradyumna purchased the flowers for a yajña she

was performing. When you saw Viṣṇu installed alongwith Ādityabhagāvan (Sun-God) and worshipped with flowers, feelings of devotion swept your mind and you too worshipped the idols with lotus flowers. You enjoy today the fruits of that action in the past life.

HARITĀŚVA

A king born in the solar dynasty. In the art of music he defeated Nārada and shamed Sarasawatī (Goddess of language), pleased Brahmā and by the melody of his music sent Viṣṇu to sleep. The mounting achievements of the king in the art of music evoked jealousy in Śivaśaṅkara, the lord of music. When Śaṅkaramūrti in a competitive spirit played the rāga Śaṅkarābharaṇa (a particular tune) Haritāśva) pointed out that Śāntarasa (the calmnes and poise) which was suited to that rāga had given place to *raudra rasa* which was a serious mistake. Enraged at this Śiva opened his eye of fire at the king who retoreted boldly thus, 'even if the eye of fire was opened a mistake was a mistake'. This stand of the king pleased Śiva so much that he bestowed on the king boons and good wishes as presents for his (king's) victory over all.

Andhakāsura conquered Svarga and took Indra prisoner during the period when Haritāśva was King. The combined efforts of Brahmā, Viṣṇu and Śiva could not kill Andhaka. At last at the instance of Bṛhaspati a representative of the Devas visited Haritāśva at Ayodhyā and sought his help to kill Andhaka and accordingly the king set out for war against the demon. Agastya told the king in secret that Andhaka treasured an image of Śiva and Parwatī in his stomach, and after removing, with his arrows the idol from his stomach, Haritāśva killed him and restored the Deva-loka to Indra. (Kamba Rāmayaṇa, Yuddha Kāṇḍa).

HAYAGRĪVA I

An Asura, the son of Kaśyapaprajāpati by his wife Danu. (Vālmīki Rāmayaṇa, Araṇyakāṇḍa, Canto 14).

As a child the Asura began *tapas* on the banks of river Saraswatī, and after a thousand years Devī appeared and asked him to choose any boon he wanted, and he wanted to become invincible by Devas and Asuras, and also deathless. When Devī told him that such a boon was out of question, he wanted the boon that he (Hayagrīva) should not be killed by anyone but by a Hayagrīva (one with the horse's neck). Devī granted him the boon.

Hayagrīva, who became haughtly and overconfident on receiving such a boon, went about the three worlds troubling good people, and at last he clashed with the Devas. As he could be killed only by one with the head of a horse the combined attack of Mahāviṣṇu and the Devas did not succeed in defeating him and Mahāviṣṇu wearings. During his rest his head was hit by the end of his own and the head was severed from the trunk. Mahāviṣṇu replaced the head thus lost with that of a horse and killed Hayagrīva in fight.

HAYAGRĪVA II

An incarnation of Viṣṇu.

In Vedic literature incarnation as Hayagriva is attributed not to Viṣṇu, but to Yajña. But the Taittirīya āraṇyaka depicts yajña as a protoform of Viṣṇu. The inference that may be drawn

from the above is that the root of the Hayagriva story detailed in Vedic and Purāṇic literature is one and the same.

About the Hayagriva incarnation the Pañcaviṁsabrāhmaṇa contains the following story.

Agni, Indra, Vāyu, and Yajña (Viṣṇu) once began a yajña on the understanding that the havirbhāga obtained from it should be divided among all the Devas. But, in violation of the agreement, yajña left the place carrying away the whole Yajñabhāga with him, and he drove back the Devas who followed him with the help of the bow presented to him by Devī. Finally the Devas got the string of the bow bitten off by termites and the bow which got straightened up cut off yajña's head. Yajña then apologized for his offence and then the *devas* got the Aśvinīdevas to fix the head of a horse to the trunk of Yajña. (Pañca viṁśabrāhmaṇa 7, 5, 6; Taittirīya āraṇyaka 5, 1; Taittirīya Saṁhitā, 4-9, 1).

The above story is told in Skanda Purāṇa with slight modifications as follows:

Once Brahmā and other Devatās conducted a test as to which one amongst them was the greatest, and when it became evident the Mahāviṣṇu was, in every respect, superior to all the others Brahmā cursed that Viṣṇu should lose his head. Viṣṇu, who got thus bereft of his head attended a yajña conducted by the Devas with the head of a horse attached to his trunk. After the yajña was over he went to *dharmāraṇya* and did *tapas* there and by the blessings of Śiva got back his former head instead of that of the horse.

HIMAVĀN (THE HIMĀLAYAS)

The great mountain on the northern borders of India. In the literature and the religious thought of India the Himālayas occupy a position of universal respect and adulation. The Indian belief is that the mountain has got a divine soul. (*e.g.* it is referred to as "devatāmā" in Kālidāsa's Kumārasaṁbhava). The Himālayas are referred to very often in the Purāṇas and epics.

(1) The Bālakhilyas had performed *tapas* on the Himālayas.
(2) The Nāga named Śeṣa once resided there to practise control of the mind in solitude.
(3) Vyāsa performed *tapas* there.
(4) Pāṇḍu, father of the Pāṇḍavas had to cross the Kālakūṭa mountain and the Himālayas to reach Gandhamādana.
(5) Bhārgava women hid themselves in the Himālayas at the time when the Kṣatriyas were hunting out people of the Bhṛgu dynasty.
(6) The whole fire of the yajña conducted by sage Parāś, are to annihilate the Rākṣasas was deposited in the extensive forest near the Himālayas.
(7) Arjuna once sojourned on the Himālayas.
(8) The Devatā of the mountain worships Kubera in his assembly.
(9) As sugested by Surya, once Nārada did penance for 1000 years on the peaks of the Himālayas so that he might see Indra's assembly.
(10) Arjuna once crossed the Himālayas and encamped at Dhavalagiri.
(11) Bhīmasena once stopped for a short time near the Himālayas imagining himself to be emperor of the whole world.
(12) It was at the Himalyas that Merusāvarṇi imparted advice to Yudhiṣṭhira.

(13) Bhagīratha performed *tapas* on the Himālayas.
(14) The kingdom of Subāhu, King of Kalinda was on the plains of the Himālayas. The Pāṇḍavas stopped there for a night and left for the Himālayas the next day.
(15) The Pāṇḍavas on the seventeenth day of their life in exile in the forest came to the top of the Himālayas and visited the Āśrama of Vṛṣaparvan there.
(16) It was while Bhīmasena was hunting in the Himālayas and appeciating the beauties there that a python caught him by the leg.
(17) Sage Mārkaṇḍeya once saw in the stomach of child Kṛṣṇa mountains like the Himayalas, Hemakūṭa etc.
(18) Much anterior to sage Mārkaṇḍeya an owl called Prāvārakarṇa had lived on the Himālayas.
(19) Karṇa conquered all the kingdoms on the Himālayas and collected taxes from them all.
(20) On the northern heights of the Himālayas live Śiva and Parwati for ever.
(21) Himavān is one of the six rain-producing mountains stretching from the east to the west.
(22) Arjuna during his tour of Kailāsa is dream with Śrī Kṛṣṇa saw all the peaks of Himavān.
(23) When Śiva burnt to ashes the Tripuras, Himavān and Vindhya served as the axles of Śiva's chariot.
(24) The River Gaṅgā deposited Śiva's semen on a high peak of Himavān and Subrahmaṇya was born from it.
(25) Himavān, the Devatā of the mountain, also was present at the installation of Subrahmaṇya as chief of the army.
(26) Himavān presented to Subrahmaṇya two attendants called Suvarcas and Ativarcas.
(27) Śrī Kṛṣṇa once performed *tapas* on Himavān, and as a result of it was born his son Pradyumna from Rukmiṇī.
(28) Himavān presented inexhaustible wealth to emperor Pṛthu.
(29) The peaks of Himavān have an area of 100 yojanas; Brahmā once conducted a yajña there.
(30) Dakṣaprajāpati once conducted a yajña at the place called Gaṅgādevāra on the slopes of Himavān.
(31) In Chapter 327 of the Śānti Parva the following statements occurs about Himavān. According to the advice of King Janaka Śuka Brahmarṣi mounted the Himālayas. Siddha-cāraṇas lived on the mountain. Celestial women walked all over the place. The mountain always reverberated with the noise of different varieties of living beings. The noise produced by Kinnaras, peacocks and many other birds could always be heard there. Himavān was the permanent abode of Grada. The Aṣṭadikpālakas also lived there.
(32) When Śuka moved up to the world above it appeared as though the Himavān was being cut open. He saw two divine peaks of mountains on the two sides of the path; one of them was the peak of the Mahāmeru and the other that of Himavān. Both the peaks gave way to Śuka.

(33) Śiva desired to secure Umā, the daughter of Himavān as his wife. Meantime sage Bhṛgu demanded that Umā be wedded thim. When Himavān told the sage that it had already been decided to gave Umā in marriage to Śiva, the Sage cursed that there would not be, in future, gems in the Himavān.
(34) Viṣṇu and Śiva once fought with each other on the Himavān, and then it seemed as though the mountain was being cleft into pieces.
(35) Nārada had his *āśrama* there, on the Himavān.
(36) Śrī Kṛṣṇa once visited the *āśrama* of Upamanyu on the Himavān.
(37) King Marutta performed a yajña on the Himālayas and Brahmins went away leaving a lot of wealth there.
(38) Sañjaya left for the Himālayas after Dhṛtarāṣṭra and Gāndhārī were burnt to death in a wild fire.
(39) During their mahāprasthāna (great journey) the Pāṇḍavas travelled by the Himālayas and Dharmaputra ascended to heaven from the top of the Himālayan peak.

HIRAṆYA

(Hiraṇyakaśipu, Hiraṇyākṣa)

Owing to a curse Jaya and Vijaya who were gate-keepers at Vaikuṇṭha were as two *asuras*, Hiraṇyākṣa (elder brother) and Hiraṇyakaśipu (younger brother). These brothers are known also as the Hiranayas. (See Jayavijayas).

Three sons called Hiraṇyākṣa, Hiraṇyakaśipu and Vajranga and a daughter, Siṁhikā were born Kaśyapaprajāpati by his wife Diti. to Hiraṇyakaśipu were born four sons called Anuhlāda. Hlāda Prahlāda and Saṁhlāda. (Viṣṇu Purāṇa, Part 1, Chapter 15).

There is yet another story relating to the birth of these *asuras*. Though the other wives of Kaśyapa became mothers Diti alone was not blessed with a child for a long time. One day at dusk while Kaśyapa was immersed in meditation Diti rushed into his room and began lamenting and complaining about her having not yet been made a mother, and urgently asked Kaśyapa to make her one. But, Kaśyapa pointed out that it was not the proper time for such things. It was dusk when Śiva with his attendants would be out sight-seeing covered with ashes from burning ghats spread all around by storms. So Kaśyapa wanted to wait for sometime more. But, she was not in a mood to pay heed to his advice and Kaśyapa had to yield to her proposal. After obliging her, once again he took his bath and began meditation.

Diti became pregnant. She also got alarmed about the indiscretion committed at dusk time that day and, Kaśyapa told her: "Your mind became inpure, you did not obey me, you insulted the Devas also. There are two kids of a very low type in your womb. They will oppress the three worlds and kill innocent people. Mahāviṣṇu will never tolerate such things. He will incarnate himself to kill them. But since you feel penitent now, a grandson of yours will become liked by all good people, and he will be a great devotee of Mahāviṣṇu. (This was Prahlāda).

At any rate, one hundred years after her getting pregnant Diti delivered twin sons. The first born wos named Hiraṇyākṣa and the next one Hiraṇyakaśipu. (According to certain Purāṇas Hiraṇyakaśipu was the first born).

The boys grew up to become a growing menace to the whole world. Hiraṇyākṣa toured all the three worlds with a club. He besieged svarga. Devas ran away in fear. Hiraṇyākṣa, shaking his club, jumped from the sky into the sea and engaged himself in the sport of thrashing the waves with his club. Years passed by like this, and at last he went to Vibhāvarī, the capital of Varuṇa and challenged him to fight. Varuṇa came out of the palace, admitted his incapacity to fight Hiraṇyākṣa, and suggested to him to challenge Mahāviṣṇu. Accordingly he set out in search of Mahāviṣṇu. It was during this period of time that the earth got engulfed in water. Svāyambhuvamanu requested his father, Brahmā to raise up the earth from water. But, nowhere could be seen the earth, everywhere it was only a vast expanse of water. Brahmā then meditated upon Mahāviṣṇu, who came out through Brahmā's nose in the form of a tiny boar. It grew up into a very big boar within not time, and jumped from the sky into the ocean, and within a few minutes it picked up from under the ocean the earth on its tusks and appeared on the surface of the water. Hiraṇyākṣa understood that the boar, which without the least fear picked up the earth from Pātāla was none other than Mahāviṣṇu and he challenged Viṣṇu to fight. After replacing the earth in its old position Viṣṇu fought with Hiraṇyākṣa and killed him.

With the killng on his brother, Hiraṇyakaśipu's hatred and enmity towards Viṣṇu increased very much. He, by doing tapas for very long years, secured boons from Brahmā and conquered the three worlds and ruled them as Triloka Cakravarti (Emperor of the three worlds). He prohibited throughout the empire not only the chanting of Viṣṇu's name, but even thinking about him (Viṣṇu) by his subjects. "Hiraṇyāya namaḥ" (salutations to Hiraṇya) replaced the old custom of chanting 'Nārāyaṇaya namaḥ' (salutations to Nārāyaṇa). Meantime a son called Prahlāda, a great devotee of Mahāviṣṇu was born to Hiraṇyakaśipu. (For the story of Hiraṇyakaśipu's death see Prahlāda). Padma Purāṇa, Bhumikhanda, Chapter 20).

Sage Kaśyapa once conducted an Aśvamedha yajña. A golden seat was put therefor the great sages who came to participate in the yajña. Diti was pregnant during the time of the yajña, and while it was duly progressing she one day came and sat on the above-mentioned golden seat, and very shortly she delivered a child. As the child was delivered on the golden seat the child came to be called Hiraṇyakaśipu. (Brahmāṇḍa Purāṇa, 8, 5, 7-12; Vāyu Purāṇa 67, 69).

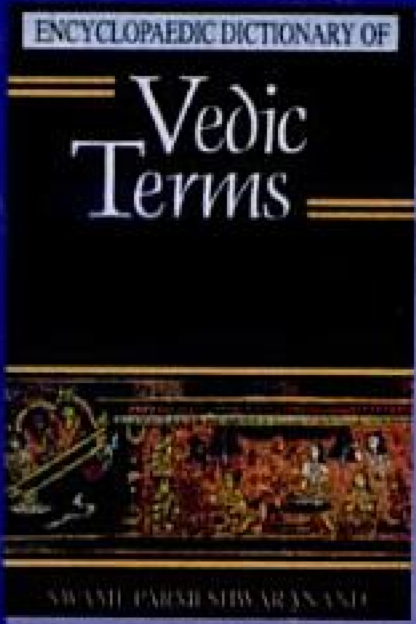
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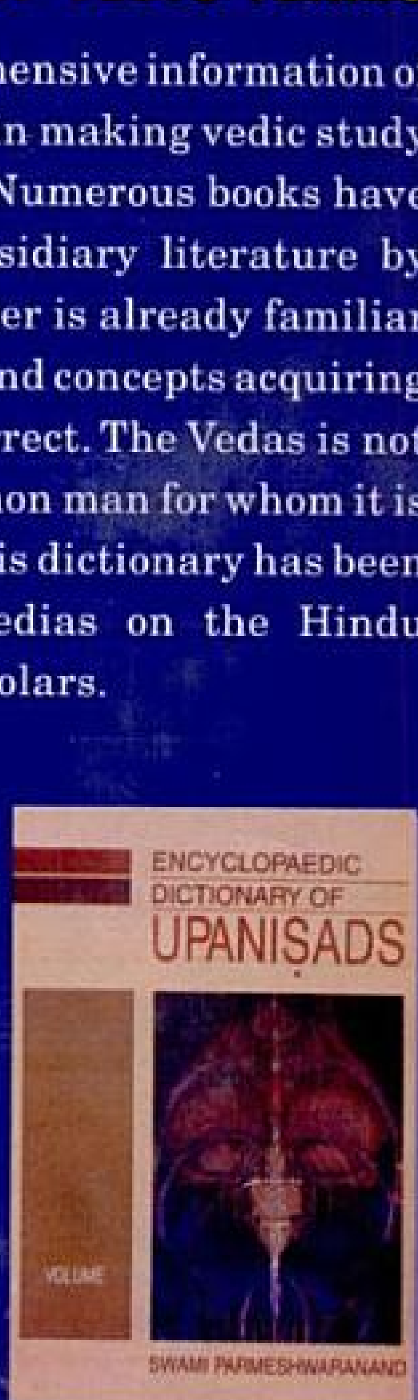
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